THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Dan Sully's series of "hits at the times" and "shots at folly," called A Capital Prize, has met with success at Tony Pastor's Theatre. The general verdict, even including the hypercritical professionals who swell audiences in these balmy nights of the early Summer, is that A Capital Prize is a capital farce-comedy. There is nothing new in the idea—the Prize is laid upon the old foundations laid by Hoyt and others; but the working out of the thin plot is convulsively funny, introducing a good deal of original stage business that moved the risibles of the most *blase* theatre-goers.

The scene opens in the beer saloon of Fred. Holtz, who is beset by various annoyances incidental to his business. The gas-man, the ice-man, a bill-collector, a letter-carrier—all take a hand in worrying him. Major Teddy Kelly, an Irish adventurer, poses as his true friend and leads him into difficulties, financial and otherwise. Just as the Dutchman falls into the depths of despair over his troubles, the carrier brings a letter announcing that the poor saloon-keeper has drawn the capital prize in a well-known lottery. All the characters then cluster around the lucky German and sing the "Capital Prize Medley" to the fall of the curtain. In the second act Holtz has sold out his saloon and bought a lodging-house; but finds that he has jumped from the frying-pan into the fire. Various noisy and objectionable people have become lodgers, and drive the landlord to the verge of distraction. He resolves to exchange the house for a farm, and is aided in the barter by the unctuous but not over-honest Major Kelly. The last act discloses the exterior of a farm-house with a valley beyond. The perspective in this scene was very fine and reflected credit upon the painter. Here the Dutchman's troubles are somewhat modified, but are by no means at an end. He is subjected to much imposition through his ignorance of farming and the guile of Major Kelly. But at last the harassments cease and the worthy man settles down to a quiet life.

A company of more than ordinarily clever specialists interpret the Capital Prize. Harry Morris is a very natural Dutchman, with here and there an exaggeration that can be forgiven when the frothy character of the piece is considered. But why he should be starred in the bills passeth understanding. J. B. Dyllyn gave an excellent sketch of a rollicking Irishman, hail-fellow everywhere and living on his wits. He easily divided the comedy work with Mr. Morris. Mr. Dyllyn has a strong but rather metallic baritone voice. In the disguise of an Italian organ-grinder, in the last act, he sang a song, "The Italian," with a good deal of dramatic effect, and was compelled to repeat it several times. The Olympia Quartette contributed a good deal to the entertainment, both in vocalism and acting. They displayed versatility in make-up and acting, each assuming two or more roles—all excellently done. As Mary Holtz, Fred's frau, Mme. Defossez was plump and pleasing. Ada Melrose, as Rosy Holtz, was petite and saucy. Lena Cole's Daisy Lipp, an elderly gossip, was quaintly funny. She has a good voice, and it should be heard more in solo. Anna Boyd, in a not very prominent part, sang very well.

A Capital Prize is uproariously funny, and should, and no doubt will, prove a drawing card at the little theatre in Fourteenth street for some weeks to come.

* * *

There is no necessity for reviewing the play of Our Joan in view of its production at the Grand Opera House by Rose Coghlan on Monday evening, as on its initial representation extended criticism was recently passed. The performance in question had more than ordinary interest from the fact that it was Miss Coghlan's first appearance in this country as a star. There was a large and excessively cordial audience in attendance, and marked signs of friendliness were extended to Mr. Wallack's late leading lady. She acted the part of the heroine with bluff sincerity that did not fail to create a strong impression. In the first act and the second she is seen at her best—the third, except for Joan's participation in the effective theatrical episode which brings it to a close, gives little opportunity for clever work on the part of the star. Nelson Wheatcroft, in the character assumed at Wallack's by Osmond Tearle, was suave and well-bred in manner and as strong as his lines permitted. Harry Edwards and Daniel Leeson played their [illegible], while the rest of the cast was filled by Helen Russell, Archie Cowper and other competent actors. The original scenery was seen to advantage on the large stage of this theatre. The probabilities are that the week's receipts will foot up a gratifying sum. In case these expectations are fulfilled, Miss Coghlan will feel justified in arranging at once a tour for next season in Our Joan.

* * *

A very large house attended the revival of Around the World in Eighty Days at Niblo's on Monday night—an evidence that the spectacular drama has not lost its hold upon the masses. But the production is a sad decadence from the fine work done by the Kiralfy Brothers in the past. Helen Tracy as Aouda was very good, her performance equalling any previous representative of the role. Recka Allen as the slave-girl was also praiseworthy. George R. Edeson in his old part of Passepartout was very funny and secured the lion's share of the applause. The Miles O'Pake of E. J. Buckley was excellent, while J. F. Peters made a clever Fix. As Blunt, the magistrate, W. H. Bartholomew was sufficiently irrascible and noisy. Charles Chappelle gave a performance of Phineas Fogg which was most remarkable in its way. Every word he uttered was *a la* Henry Irving, and the unintentional imitation caused great laughter. His manner, however, was anything but English, and his jerky drawl suggested Dixey's caricature of the British tragedian every moment. The scenery is rather worn, as are some of the centennial coryphees; who were very fair in numbers. De Rosa and Arnold Kiralfy in their dances were repeatedly recalled and deserved the applause they received.

* * *

Frank Mayo's re-engagement at the Union Square Theatre by Messrs. Shook and Collier demonstrates the faith that these managers entertain in regard to Nordeck, in the face of the light business that was done on several occasions during the preceding two weeks of the run. The play and its performance are universally commended, meeting especially with the favor of professionals.

* * *

The last week of Sealed Instructions at the Madison Square Theatre is bringing a succession of large houses. The run of the play is merely interrupted by the Summer *interim*—it will be resumed in the Fall with the opening of the next regular season. On Monday John T. Raymond will court approval with the English comedy, In Chancery. He has selected a strong supporting company, and if the piece proves to be as good as the star claims it is the performance should be interesting. If it does not go, there are several new pieces in Mr. Raymond's possession that will be available for production at short notice.

* * *

Adonis is approaching its 300th performance and the management of the Bijou are so confident that the burlesque is to remain a fixture that they have made no preparations for a succeeding attraction even next season. George Fortescue is funny as Rosetta, but his humor is broader and less entertaining than that of his clever predecessor, Miss Somerville. However, her departure from the cast does not weaken the show, which, all things considered, is almost entirely comprised in Mr. Dixey's personal efforts. The houses have been simply wonderful. For several nights past every seat in the parquet has been sold.

* * *

Fin-Fin has proven so popular at Koster and Bial's popular resort that it continues to be the card this week. Among the artists engaged in interpreting the varied and pleasing programme are Carl Rankin, Harry LeClair, Lizzie Swims, Adams and Casey, and Helene Cortland.

The Musical Mirror.

A representation of Martha that was in many respects delightful was given by the American English Opera company before a good house at the Fifth Avenue Theatre on Monday night. The artists engaged manifested a greater unity of purpose than was noticeable in their previous work, the result being an admirable ensemble. Alfa Norman is better suited in the rôle of Martha than in either Zerlina or Arline. Her sweet, pure, flexible voice—with the superlative charm of freshness, which so few prime donne possess after they have achieved distinction—was heard most advantageously in the well-known but never wearisome members set down for the heroine. Miss Norman gave "The Last Rose of Summer" with exquisite tenderness and vocal grace, and it was vociferously redemanded. The lady is richly blessed with beauty and her appearance in the picturesque dresses of Martha, it goes almost without saying, was as pleasing to the eye as her singing was to the ear of the listener. Her voice rang out clear and true in the concerted pieces, particularly in the quartet near the close of the third act. The lady's acting evinced improvement. There was a winsome absence of self-consciousness in all that she did. Zelda Seguin, who, though still unrecovered from her illness, seemed to be inspired with unlimited vitality, appeared as Nancy and gave a vivacious and vocally effective interpretation of the part. Alonzo Stoddart as Plunkett and James Peakes as Tristan were both excellent, one from a musical, the other from a histrionic point of view. The new tenor, C. H. Thompson, made an agreeable impression as Lionel. The chorus did good work. The opera received only tolerable setting.

* * *

The cool nights operated against the attractiveness of the Casino roof-garden; but there has been no lack of attendance in the auditorium below, where Polly is being witnessed by large audiences. We see no reason for moderating our opinion regarding the stupidity of the libretto and the tedium of the score, but we are not blind to the fact that the audience finds diversion in the military flavor of the dresses, the pretty girls and the clever cast all used for this representation. Preparations for Nanon are continuing. They are of the most complete and elaborate description.

* * *

The Black Hussar at Wallack's Theatre is thriving gloriously. Colonel McCaull, however, is preparing for any change that may come over the present prosperous complexion of affairs by rehearsing his company for a revival of The Bat. It does not seem likely, however, that a change of bill will be required for some time.

Professional Doings.

—Sadie Cortelyou has joined the Polly company.

—Charles Gayler is writing a play for Aimee.

—W. J. Scanlan arrived in New York on Monday.

—The Silbons close their season on Saturday night.

—Jennie Reiffarth has recovered from a long illness.

—H. Rees Davis goes with Roland Reed next season.

—Al. Klein does not go with Storm-Beaten next season.

—John F. Poole is quite recovered from his recent illness.

—Cyril Scott goes to Spring Valley, N. Y., for the Summer.

—Nanon has now passed the 350th night of its run in Berlin.

—A company is being organized to revive The Private Tutor.

—Annie Pixley will open her season in Buffalo on August 31.

—Work upon the alteration and renovation of Daly's has begun.

—Excelsior has just been produced in London, and with success.

—It is on the cards to form a No. 2 We, Us & Co. for next season.

—Hattie Delaro has gone to her home near Boston for the Summer.

—Willis Ross has secured the bookings for over forty provincial theatres.

—Harry Meredith has been engaged as leading man for Annie Pixley.

—T. W. Keene closed season in Port Huron, Mich., on Monday night.

—Laura E. Gilbert sailed for England on Saturday last aboard the *Aurania*.

—On June 29 Polly will be taken to Boston for two weeks; afterward to Chicago.

—The Barlow-Wilson Minstrels open in Winnipeg next Monday night for a week.

—Richard Foote has turned up in Chicago, where he is appearing in A Wife's Honor.

—Joseph Haworth and Edward Sothern spent a few days at New Rochelle last week.

—Bronson Howard and David Belasco are working on new plays for the Lyceum pupils.

—Rose Osborne will shortly arrive from Europe. She has been touring the Continent.

—There are a great many cheap opera companies being organized for the Summer resorts.

—No combinations have as yet been booked for the Summer at the Fourteenth Street Theatre.

—Harrison and Gourlay closed a profitable season at the Grand Opera House on Saturday night.

—Ada Gray has arranged to open for a week at the Grand Opera House on Monday in East Lynne.

—Florence Marryat and Mr. and Mrs. George S. Knight sail for Europe by the *Germanic* on June 13.

—Ida Bell is playing Lilly Grubb's part in Adonis. The former is replaced by Maggie Broughton.

—Woolson Morse and Edward Holst have written a musical comedy in three acts called Hot Water.

—Charlotte Thompson has jumped into the swim of panic prices, and is playing this week at Peoria, Ill.

—J. Clinton Hall will manage the stage at the Soldiers' Home Theatre, Dayton, O., for the Summer.

—Ezra Kendall is preparing for the production of his play, A Pair of Kids, at Tony Pastor's on July 12.

—Sally Cohen, late of Kruger's Dreams company, is visiting her sister, Mrs. Charles Fox, at New Rochelle.

—Over the Garden Wall was given a last performance for the season at Paterson, N. J., on Saturday night.

—Mr. and Mrs. Florence have contracted to appear in San Francisco for three weeks, opening on Feb. 1, 1886.

—Herbert Ayling has been engaged by J. H. McVicker to play a fop role in True Nobility.

—Carlotta Patti will tour under the management of Max Strakosch in America next season.

—Next season Manbury and Overton will alternate A Ring of Iron with Woman against Woman.

—There will be no more Wednesday matinees at the Union Square Theatre for the present.

—Manager C. H. McConnell, of Chicago, arrived in town on Saturday, and returned home on Monday.

—Charles Chapelle has been engaged by James T. Dickson for the part of Clement Huntingford in The World.

—J. P. Keefe will go with the Michael Strogoff company next season. He will spend the Summer in the Catskills.

—Manager James E. Fennessy, of Heuck's and the People's Theatre in Cincinnati, will visit New York about June 15.

—Ernest Neyer, formerly of the Standard and other theatres, will take his orchestra to Long Branch for the Summer.

—Frank Harvey's Ring of Iron was successfully produced at the California Theatre, San Francisco, on Monday night.

—The Standard Opera company is doing fairly well on the road. Thomas Martin has made quite a hit in comedy roles.

—The Banker's Wife, a new play by Howard Russell, received a first presentation in San Francisco on Monday night.

—Little Corinne and her Merriemakers are playing at the Boston Museum for two weeks at popular prices and drawing crowds.

—H. C. Edgerton has taken the management of Lester and Allen's Minstrels. He says that business has been very good.

—Charles W. Allison has returned to the city. He is looking for a Summer engagement as comedian with a comic opera company.

—Norman Campbell has received several offers for next season. He has just closed the season with the Lizzie May Ulmer company.

—Zozo, the Magic Queen, played a fine engagement in Montreal last week—the best in the history of the house at which it appeared.

—Lilford Arthur has been very ill during the past few days at the Sturtevant House. When he improves he will go home to England.

—With the exception of Harris' Museum and the People's Theatre, the regular amusement resorts in Cincinnati are closed for the season.

—Gertrude Gardiner, who was a member of the Ixion company at the Comedy last season, sailed for England last Thursday in the *City of Berlin*.

—Comic opera will be given for a short season at the New Park Theatre. Patience is being done this week and The Mascotte will follow.

—J. B. Polk arrived in this city on Tuesday en route to Boston, where he opens next Monday at the Bijou Theatre in Dr. Sayre's Mixed Pickles.

—John T. McWade has returned to the cast of Polly and E. H. Aiken, who was successful as his substitute, is back in his own part of the Corporal.

—On Monday Alfred Thompson sent to London all his designs and plates for the costumes of the Drury Lane pantomime next Christmas.

—Henry Lee expects to star next season in Maurice Barrymore's play, The Don. He will be managed by John E. Cannon and Robert Arthur.

—H. A. D'Arcy has received from Paris the book of the latest successful French play by D'Ennery, Chambre Rouge. He is now adapting it.

—The great success at Wallack's has induced Theodore Moss to return to the city, and he gazes with delight at the crowds entering the house.

—H. P. Taylor has taken larger offices at 23 East Fourteenth street, where several prominent out-of-town managers have taken up their quarters.

—Charles Andrews and W. H. Gilmour will take a stock company to Montreal this Summer and produce a repertoire of plays at the Theatre Royal.

—The McCaull company is rehearsing Die Fledermaus again. This opera and The Black Hussar will be the chief attractions of the repertoire on the road.

—John O. Burbridge, of Jacksonville, Fla., has purchased the Park Theatre in that city and placed it under the management of A. B. Campbell for four years.

—Fred. Warde has reached Walla Walla, Washington Territory, in his circumnavigation of the globe. He will reach Anaconda, Mont., two weeks later.

—A new opera house is to be erected at Montpelier, Vt. It will probably open in September. K. B. Walker, of the Burlington Opera House, will manage it.

—Though the question has recently been vigorously agitated, no steps have as yet been taken by the Cincinnati authorities for the suppression of Sunday amusements.

—J. W. McKinney says that since he instituted suit against the Texas Pacific Railroad the employes of that line are excessively polite and attentive to theatrical people.

—Katie Wilson, who made a success in New Orleans as the Blind Girl in Young Mrs. Winthrop, has been engaged to play with Raymond at the Madison Square Theatre.

—Frank Sanger will not rely upon securing a New York reputation for his play, In His Power, but will play it at Denver and other cities before Lester Wallack does it here.

—The tent at Flatbush, Brooklyn, will open on June 16 with a comic opera company, including Tillie McHenry, Agnes Hallock, W. W. Allen, Paul Arthur and Dickie Delaro.

—On Friday night, A. W. Maflin left for Chicago. His place in the McCaull company at Wallack's was filled by Harry Standish, who is also rehearsing Nanon for the Aronsons.

—Nellie Cox, of the Black Hussar company, who has been for two years with McCaull, is painstaking in a small part. She has a well cultivated mezzo-soprano voice. Miss Cox is the daughter of J. S. Cox, the well-known composer and flute soloist of Philadelphia. Her ambition lies in the direction of singing soubrette parts, and she has already secured an engagement in this line for next season.

—The regular season at the Grand Opera House, Toronto, closed on Saturday night with a benefit to Manager O. B. Sheppard. E. A. McDowell's company was the attraction.

—Little Ollie B. Redpath will be put on the road next season in a new play that has been written for her. She made quite a hit last week at the Novelty Theatre, Brooklyn.

—The father of Blanche Curtiss, the pretty Vassar girl who plays the leading role in Only a Farmer's Daughter next season, has presented her with a diamond necklace costing $8,000.

—Andrew Byron, late musical director with Dalys' Vacation and Andrews' Michael Strogoff companies, has been engaged for McVicker's Theatre, Chicago, and will open there on July 1.

—It is said that Harry Lee will be starred next season under the management of Joseph Arthur and M. W. Hanley. The Don, in which he proposes to star, is the work of Maurice Barrymore.

—Jacob Rosenthal, for two seasons at the Grand Opera House, Cincinnati, will not return there next season, although Manager Miles desires his services. He will cast about for something else.

—The Lyceum Student company will play The Snowball, a comedy produced some time ago by the Wallack company, and The Cape Mail. A public rehearsal will be given at Stamford in two weeks.

—August Brentano says that through his agents in Leipsic he has ascertained that Der Feldprediger has been published, and therefore he feels no compunction in offering the libretto and score for sale.

—Joseph Levy has been with Lawrence Barrett four years, during which not a single performance has been missed and no accident to the company has taken place. Mr. Levy remains with Mr. Barrett next season.

—Walter Owen has left Lottie Church's company, and has recently appeared in the support of Edwin Thorne in The Black Flag and The Three Guardsmen at Chicago. He is at liberty to sign for juveniles for next season.

—Nestor Lennon has refused several offers of late, among others from Rhea as leading support, and also Minnie Maddern. He has signed with Daniel Frohman for leading business. In all probability he will support Modjeska.

—W. E. Lawrence, formerly with Manager McCaull as treasurer, and then at the Casino, was married to a wealthy society lady on Friday last. Mr. Lawrence left the profession a short time ago, but is well known as a first-nighter.

—Willis Ross, who has just embarked in the booking business, has made an arrangement with J. W. McKinney by which he will turn over to the latter such trans-Mississippi business as he may obtain, and in return be given Eastern bookings.

—Gustave Amberg will leave for Europe about June 12. He informed a MIRROR reporter yesterday that the report as to the Thalia being devoted to English performances only next season is incorrect. He will continue to run it as formerly.

—J. H. McVicker, the Chicago manager, proposes to revive a series of the standard comedies during the late Summer. He is said to be in negotiation with John Gilbert, Louis James and other sterling actors, and to have an intention of appearing himself.

—The Michael Strogoff company have twenty weeks booked for next season. The weeks of Nov. 16 and 23 have been secured at the Philadelphia Academy of Music, when 300 people will appear on the stage. It is intended to make it more of a spectacular piece.

—Add Ryman and Frank M. Clark have leased St. George's Hall, Melbourne, Australia, for five years. Mr. Ryman writes: "So far we have met with great succes. Theatres here are generally doing well." Harry De Lorme and Alice Davenport are with the company.

—On Tuesday night a delay occurred before the curtain was raised on Adonis. Dixey declined to begin the piece until all the cats—and there are five of them in the house—were banished from the stage. Upon several evenings they have interfered with the performance.

—Edgar Smith, of Dickson's Sketch Club, is in town. He reports a fairly successful season. Next season the Club will have a new comedy by the authors of Editha's Burglar and Combustion. San Francisco and the Pacific Coast circuits will probably be visited in August.

—George W. Hills, business manager for Estelle Clayton's company, says that Favette is being rapidly booked at large percentages. The season will open on Sept. 14. The company will be decided upon in a few days. Manager Durant is rusticating at his camp in the Adirondacks.

—A large crowd of professionals attended the Elks' Decoration exercises at the Elks' Rest in Evergreens Cemetery on Sunday afternoon. Admission to the enclosure was by ticket only. The services, including an oration by Rev. Henry Ward Beecher, were very impressive. Brother A. L. Heckler had charge of the arrangements.

—Saturday night was a red-letter at the theatres. The Black Hussar turned away hundreds, and as high as four dollars was paid for a single seat. The Casino contained nearly 2,000 auditors, so the treasurer states. Standing-room was not to be had at the Bijou. Many other theatres fared well.

—Pauline Markham has bought two new plays. They will be presented in Chicago during the Summer. One is an adaptation of one of Onida's novels, called Idalia, and the second a Western piece of the Bliss order, by C. L. Graves. Miss Markham's season closed on Saturday week at Hamilton, Ont.

—W. R. Ward, Kittie Rhoades' manager, writes that the report that his company had played at dime museum prices in Jacksonville, Fla., is untrue. The prices were "popular"—fifty, thirty-five and twenty-five cents. Mr. Ward avers that he has no intention of dropping to dime museum values, having refused engagements in large cities at these rates.

—Next season Henry Chanfrau will play few one-night stands outside of the New England circuit, as he has had plenty of time offered in the large cities. He believes that Kit has entered upon a new lease of life. Next Wednesday night he will appear at the junior Napier Lothian's benefit at the Boston, presenting Kit and supported by his own company.

The Giddy Gusher.

It's a great pity some contrivance can't be built that, being applied to me at night, will catch and retain the visions that vis it me during sleep. I believe I am the boss dreamer of the world. In less time I can dream more wonderful dreams than I ever heard spoken of, and, like those of Joseph, they are no unmeaning chumps of dreams. I dreamed the night my folks moved into a new home that of a sudden, with terribls noises and full bands of brass instruments, the heavens rolled up like a patent window-shade, and I beheld tier upon tier of old gentlemen that resembled Peter Cooper and Horace Greeley. They were all in their shirt sleeves, and between the layers of old men there floated streaks of steam, through which their faces shone like benignant old washwomen. On a raised seat, similar to a leader of an orchestra, was a particularly noticeable party, whom I instantly recognized from the pictures to be Gabriel, even before I noticed the horn under his left arm. An enlarged kind of hotel register was opened before an angel of stentorian lungs, and the roll-call commenced. There was a wide, shining roadway opened at the right of this patriot, and a gloomy, cavernous descent led off at the left. As each name was called I saw my friends take them off by one road or the other. Most of 'em took the other.

* * *

I don't think there was a soul I ever knew but his or her name was called by the chairman, and amid much clashing of cymbals and despairing howls they left the scene of their earthly troubles. This dream had begun by my looking at the skies rolling away through a window; but, by one of those inexplicable irregularities, I was directly after out upon a vast plain with the multitude whose names were being called, and, forgetting in the excitement of the minute how good I had been, I concluded a shade tree would be about the thing I wanted. The nearest approach to such a thing seemed to be a chunky huckleberry bush, and into that I crept with less grace than celerity.

* * *

Through page after page went the loud-lunged angel. He got through the G's without ever breathing the name of Gusher. Once he began "Gid—" and I felt ill; but he finished "Gideon Welles," and I felt relieved. At last the end of the book was reached. I was pleased to pieces. A huckleberry bush was good enough for me, after seeing my friends take on so about going. The bands tooted; the angel shut the book with a reverberating bang. All the old men sitting on steam stood up, and the whole affair started off very much like a transformation scene. "This lets me out," I said softly to myself; but just then I began to wonder what was going to become of New York after its depopulation, and being a gregarious animal, hankering after the society of my kind, I felt indisposed to be left, so I coughed feebly—"Ahem! ahem!" said I.

"Who's that?" asked the County Clerk.

"It's me," responded I, timidly and ungrammatically.

"Who s me?"

"The Gusher of THE MIRROR."

"Indeed, indeed; let me see." Evidently THE MIRROR has circulated among the higher circles, for the selectman began to go over the list; page after page he turned, after I crept out of the bush, but nowhere did the name of the Gusher appear.

"You have been very bad," began the bookkeeper, "but then you have been very good, and the good has so evened up the account that I can't say whether you should go up or down; your record is so middling and strikes such an average that nothing remains but to assign you a place betwixt and between." With that Peter Cooper and Horace Greeley came forward. William Cullen Bryant opened a little door into a narrow place like an old-fashioned brick oven. While the first couple undertook to run me inside this thing head first, naturally then my first act was to kick. No solitary confinement for me. The kicking waked me. Behold there was I, face down on the floor, sand-papering my nose on the carpet, and scraping the skin off my back trying to slide under the low side of a French bedstead.

* * *

There was the universal consolidated depot dream of mine. When the King dreamed of the lean kine it meant something. Mine was the same kine of dream. Ichabod had the gout and I had had a very tough time of it; for Ichabod, with every organ in first-class order, is not fitted for an angel without a great deal of alteration. Well, as I say, I had been up without sleep for a good while, and when I took a nap that nap was filled with more visions than was even Richard's in his tent on Bosworth Field. I dreamed that I had been out, and on my return found the walk in front of the house piled high with Saratoga trunks. Females in linen dusters and Pongee raglans were running hither and thither. Here was a skinny little woman with a couple of children. Such another ugly, little simpering wretch as one wouldn't find in a day's walk. Here was a dough-faced idiot from Australia. Here was an old woman from out-of-town who used to write Ichabod as her "darling boy," and sign herself "Ma-ma." These parties seemed to be acting as runners to the Universal Consolidated Depot scheme. Inside the house the confusion was indescribable. I gazed in astonishment. Ichabod had cut a round hole in the door of the china closet and ensconced himself on a high stool behind it. The dining-room was crowded, and through the hole he was selling the women (it was a purely female excursion) tickets to every known portion of the globe—Paris, France, and Paris, Kentucky; Portland, Oregon, and Portland, Maine; Rome, New York, and Rome, Italy. It was all the same to Ichabod. "Sleepers?" He took 'em as naturally as a cuckeeper at a faro table. "Drawing-room, boudoir, parlor-cars." Everything a traveller asked for he professed to have attached to the line of the Universal Consolidated.

* * *

I began remonstrating.

"What on earth are you going to do to satisfy this unhappy gang of women?" I asked.

"Oh, they will all get off on the first train," he aggravatingly replied.

"Man," sneered I, "you haven't as much as a yard of railroad."

"Oh, haven't I? You don't begin to know what I've got."

"Ichabod, I do—too well," said I, solemnly. "Besides having the, gout you've got off your chumps altogether.

"Look in the yard," shouted my amateur ticket-seller; "see if I haven't got a yard of railroad."

I went through the kitchen where the skinny woman was boiling steam in a tea-kettle on the range to take out to an engine as big as a soap-box that sputtered on some little rails laid round the back yard. There were three cars, knee-high, and the women were sitting on top of 'em three deep. I looked at this ridiculous affair for a moment in intense surprise and then rushed back to the dining-room and the china-closet-ticket-office.

"Well, have I got a railroad?" said Ichabod. "I'm a man to make tracks and send women to Jersey, Jericho or Joppa, as I see fit."

"Allowing that to be true, how will you do all this with one line of railroad?"

"Listen, my darling one," said he, in that sorghum, soft way he occasionally uses; "you observed the track runs under the grape arbor. Just as the Grand Universal Consolidated Train for Portland, Oregon, stopping at Portland, Maine, landing passengers at Cheyenne this afternoon and due at Weathersfield, Connecticut, at six to-night, gets as far as that grape arbor the steam that has been overheated by my female engineer will burst the egg-boiler in which it has been canned up, derail the train—a terrible smash-up will occur—rendered more dreadful by the crushed grapes that you brought down throwing bottles at cats last night. The passengers will barely escape with their lives, but being so devontly thankful to have as much as that spared, they will fly from me and my Universal Consolidated, and never in any way molest me again. You will have the baggage they desert."

* * *

This finished Icabod's oration, and he never could understand why I did not take more kindly to his deserted baggages; but I struck out for fireside, home and country. The ticket office closed without a struggle. The Consolidated Universal Depot for a moment was swept by a whirlwind that sent the skinny one into the Australian pudding-head and landed "Ma-ma" on a Saratoga in the fireplace.

"Good Heavens," groaned Ichabod; "look out for my foot."

And I woke and it was all a dream, but it had its relations to actual fact, and I can from this standpoint see that the "universal consolidated female excursion train," embracing all classes with sleepers attached, was not wholly a fleeting phantasmagoria of an overtaxed brain.

* * *

Now, the other day I had a pretty dream. I have never stood before a bit of handsome old furniture that I did not wish that trees had tongues—so that the experience of a bit of mahogany might delight my ears.

One of my best friends and one of the best fellows in the world is Charley Perkins of Boston. He has lately fitted up a splendid road-house just out of Boston. The night he threw his doors open some of his many friends made a presentation of an old-fashioned clock that had a record for going as good as any that Golden could show out at Mystic Park.

A thousand dollars had been contributed in as many minutes to get up something handsome for "Perk." As much of it as could be used in a clock was expended, and brass-bound, heavily decorated, fitted with a face that beamed with intelligence and a pair of hands always ready to put up for a friend and for the right; with a voice as deep and musical as Boyle O'Reilly's—there was Perkins' clock, and Perkins is as proud of it as a boy is of his first trousers (providing they are not of the side-door cut).

* * *

Now, in a warm Spring afternoon, sitting near that clock, above the hum of voices 'round me, I began to hear a pleasant little treble singing, and paying attention I disentangled the words with very little trouble, and this is the song the clock sang to me:

I am thinking now of a far-away time,
Back through many a score of years.
I was newly finished and in my prime,
When the sound of a bargain reached my ears.
I was being sold to a noble old man
As a wedding gift to his favorite boy,
And I laughed as only a young clock can
And struck my hands together for joy.
I was carted away to a splendid place,
And received with delight by a lovely wife,
And I thought as I looked on her girlish face,
'Twould be purely pleasure to time her life.
They stood me up in a corner tall,
Next a big bay-window, through which I could look,
And very little in park or hall
Escaped Miss Clock in her cosy nook.
Then an heir was born to my master dear,
And I struck all day to denote my joy
And to let the very remotest hear
Of our proud possession—a baby boy.
But at last the home life of hall and park
Was broken by crowds of city folk.
Among them was one I couldn't but mark,
Whose lips breathed music whenever he spoke.
Proud lipped and haughty when others were by,
For my mistress he'd ever an altered tone.
Another expression came into his eye
When by chance they were left in the room alone.
She saw not the shadow beneath the smile,
She drank her life's poison from out that look,
Forgetting my noble master the while.
They sat near the clock in the ingle nook
One stormy night—shall I ever forget?
The wind had been muttering sullen and low,
They came to my side. I can see them there yet,
With their arms intertwined, walking silent and slow.
When she glanced at my face, by a dim light's gleam,
I could see her turn pale, and knew by her look
She wished in her heart she had not been seen
With him—by the faithful old clock in her nook.
I trembled with fear when at early dawn,
Careworn and pale, my master stood,
Uttering words of hate and scorn,
And watching the path that led from the wood,
And when hurrying steps came flying past,
And they questioned which road of the two he took,
I felt that some trouble had come at last
To the heart of the clock in the ingle nook.
Another day and another went;
I heard no sound, it was still in the Hall,
Till just as the week was nearly spent
My master came to me but under a pall.
The story was old; she was false to her vow,
And the bride that with pride to his bosom he took
Had fled with that man, and had broken his heart.
Why, it near broke mine in the ingle nook;
From that day on I have suffered more pain
Than I hope I shall ever know again.
Wet, tearful faces have watched the dead
And gazed into mine as the sad hours fled,
Dim-eyed, faded, deserted wives,
Leading the saddest of human lives,
Have come to me and I had to show
The cause they had for grief and woe.
Ah, well that's passed and a happier fate
Has reached me, though it cameth late.
Henceforth only in scenes of joy
My scoring faculties I employ;
I mark the flight of pleasant hours,
I look through my windows on beds of flowers;
The loveliest home on earth I've found
At Perkins' place on the "One Mile Ground."

* * *

"I honestly believe you have been asleep," says Perk, as he sends a Pommery cork against the ceiling, "perhaps dreaming, for while Conant has been telling that dismal india-rubber story you have been smiling like a cherub, and just now you cried out as if something amused you."

"It did," I replied. "I've been listening to your clock relating something of its past life."

"You have been dreaming, I tell you; that's a noble clock. I will believe most anything of it but that it tells stories." That's what Perk said.

But the clock really did ring that doggerel in a dream to your champion dreamer,

THE GIDDY GUSHER.

Nordeck's Season.

Up to Thursday night it was undecided whether the Nordeck season at the Union Square would be extended or not. It all depended upon the scenery. Mr. Miner closed his contract with Mr. Mayo on Saturday night and removed his scenery. Messrs. Shook and Collier did not know whether they could supply scenery until the stock was overhauled. The Nordeck management were somewhat surprised that the managers of what had been one of the leading stock theatres in the country did not know whether they had a banquet-hall scene on hand or not. It was finally arranged that Nordeck should remain indefinitely. In regard to the engagement, Manager Sheridan Corbyn spoke very frankly:

"I was somewhat disappointed at the first-night audience," said he, "but was assured by an official of the house that it was larger than that of the preceding attraction. This surprised me, and I reminded him that the preceding attraction had played to crowded houses from the opening night, with journalists, actors, etc., cut off from the free-list. He maintained his assertion that ours was the better business, and said that in the matter of deadheads there were other sources of supply."

"Your faith in Nordeck remains unshaken, Mr. Corbyn?"

"Mr. Mayo and myself have as great faith as ever in its ultimate success. As a manager, I do not believe in coming to town and boasting of the money made on a season, when the balance is on the wrong side of the ledger. The fact is, we have lost money; and why deny it? But we have confidence that we will regain it. As to Nordeck, I do not think that any play ever met with so little adverse criticism on its first season. Our second engagement in New Orleans gave us great encouragement. My date-book here will show you how the figures doubled and trebled. We look for a large increase in business at every return date next season. Davy Crockett was practically shelved during this season. It was played but seventeen times, and the average business fell below that of last season."

Mr. Corbyn paused a moment in reflection and then dropped into reminiscence:

"I hear old managers and actors talk about the palmy days of the drama—anywhere from twenty to forty years ago. Nonsense! *These* are the palmy days of the drama. In those days rehearsals were called at ten o'clock daily. It was a weary round of toil for the actor, and in fact for all connected with the theatre. It was nothing unusual for a dozen different plays and farces to be presented in one week. Salaries were small. Why, forty dollars for a leading man or woman was looked upon as a very tidy sum.

"Forty years ago I was a lad in the box-office of one of the city theatres at a salary of eight dollars a week. How big the salary looked in those days! And I saved a little money, too—enough to enable me to lend Frank Queen fifty dollars to help him start the *Clipper*. My acquaintance with Frank Queen began through buying a daily paper at his modest news-stand every morning on my way to the theatre. He would often talk with me on his project to start a weekly paper devoted to sports. The modest sum of one hundred dollars started the New York *Clipper*. A more honest, straightforward man in business dealings than Frank Queen I never knew."

Sydney Rosenfeld's Lecture.

Sydney Rosenfeld's lecture on "Stage Humor," delivered at the Bijou Opera House last Sunday evening before a large audience of professionals, newspaper men and personages familiar on all important theatrical occasions, was not correctly or adequately reported by any of the daily papers. The following brief extracts from the long discourse have been made for the readers of THE MIRROR:

"I am going to talk about modern men and things to night, ladies and gentlemen. You have probably heard that much rumored, and whether you will agree with me or disagree with me, you will admit that the lecturer who chooses his subject from the vital issues of the day is at a disadvantage compared with the lecturer who regales you with ancient history. The man who talks about Shakespeare, for instance, doesn't run the risk of that bard rising from his grave and refuting his argument, and the man who discourses learnedly on Ancient Palestine is not likely to be met by any of the original inhabitants the next morning foaming at the mouth with indignation at any libel of the night before; but if I were to so far deceive you, for instance, as to say that Joe Howard is not beautiful to gaze on, when you can all see that he is, you would place but little faith or reliance in me or anything I might subsequently tell you."

Mr. Rosenfeld then proceeded to lay down his platform, denying any intention of being personal for the sake of dealing in personalities. He said that he was not a man with grievances, but a man with convictions and the courage to make them known, and he would only be personal when necessary to explain himself or to point an instance. He explained his position clearly and continued:

"It is a very hard thing for a man to prove that he is funny. I have often thought that it must be a very embarrassing thing for an actor to go to a manager and say he was a comedian. It is like a lady saying she was a lady. These things are supposed to be self-evident, and we cannot find the standard of measurement for them; and yet the man who deliberately sits down to write what he thinks is funny is bound to calculate the number of laughs he is to expect from his audience, whether they will or not, regardless of the climate, the constitution of his auditors and the cheerful incentive of encouraging critics. I do not purpose discussing the mechanism of humor, because it is an open question, to begin with, whether humor has any mechanism. We can make actors by certain systems, but we cannot make comedians. The young comedians of to-day who appeal to me most for this serious quality of humor are, in a greater or lesser degree, Nat Goodwin, Francis Wilson, Harry Dixey, John A. Mackay and Madame Cottrelly, each in his or her own degree.

"There is no doubt that Mr. Dixey is one of the most brilliant entertainers on the stage, whether we call his entertainment a burlesque or anything else; but whether he and I agree as to the meaning of his art will be developed later on. And here I wish to state that I hope I shall not be misconstrued in any comments I make upon the people whom I shall have the honor of referring to this evening. It is so easy to antagonize people, but my friends can all console themselves with one thing: As I have lived through ten years of opinions about myself comparatively unscathed, I don't think they need worry about living through nine of them. Before, then, I go to discussing burlesque, a word about the dividing line between the opera and burlesque—namely, operetta, or comic opera. Comic opera is opera which is called comic because so often it isn't. The most comic thing about comic opera is the tenor, who is always comic. The man who originates wants to stand or fall by his own brain-work (so far as his actor will let him). I have done all three in my time—translated, adapted and originated—but never in any articles printed about me, either in favor or abuse, have I seen any discrimination. I have been called a bad librettist or a good li-

brettist, according to the [illegible] liness of my alleged [illegible] author's work has been [illegible] the newspapers' desire to [illegible] adapter."

In the Black Hussar, the [illegible] had provided Digby Bell with [illegible] full of wise proverbs, and yet [illegible] Bell goes on the stage and [illegible] which I think he has taken [illegible] He is a man who has been very [illegible] on the stage and has a fine [illegible] but when he makes me, as writer, have [illegible] kers and blisters as rhymes, I protest. [illegible] brings down the house, and he does so with the farce. 'It goes' don't it? [illegible] the property man might arrange to have a cat scamper across the scene in the most affecting love passage. I guarantee the cat would bring down the house, and under Mr. Bell's engagement the cat would have the call on the comedian, just as Mr. Bell now appears to have the call on the author.

"A laugh without a reason is a wall in the coffin of real humor. You will point to the Rag Baby and to We, Us & Co., as exceptions. Yes, they have good things in them, and when Ezra Kendall, the clergyman of the We, Us company tried to argue with me, I could only assure him that he could do just as good things in a real comedy as in that music.

"I can prove that I'd be getting rich if I were a dead author—this is no joke—if I [illegible] reality. If I were dead and my [illegible] printed and an actor mistook my [illegible] the wisest critic, fortifying himself with a [illegible] copy of my play, would [illegible] that the dead author is [illegible] chuckling in funereal glee. [illegible] critic recently and quoted [illegible] Bulwer Lytton as saying [illegible] them: 'My boy, [illegible] the literature of our time [illegible] different.' Then, how [illegible] stock of literature of [illegible] creased if, by his own [illegible] going to utilize it in [illegible]

"I claim this one thing [illegible] long as the author's [illegible] long as he has no other way [illegible] audience than through his [illegible] conscientiously and [illegible] writer independent of the [illegible] thor has said to the [illegible] my sentiments, those are my [illegible] dorse them, I shall expect [illegible] go ahead and criticise me."

A good house listened to the [illegible] hours without being wearied, and as it will be repeated at Chickering Hall next Thursday, we omit much of the best of it from notes made after it is spoken.

Amateur Notes.

The Gilbert and Sullivan craze [illegible] attention to the production of [illegible]

The Lyceum Dramatic [illegible] country under Mr. Frohman's [illegible] making active preparations for the [illegible] They will receive two-thirds of the gross during the Summer season, and will [illegible] on. Joseph Adelman, who is said to be [illegible] also, will play leading [illegible]

Mary Sears, a beautiful [illegible] girl who has been on the professional [illegible] have gained much confidence by her [illegible] with the Lyceum School. [illegible] Lewis, engaged at the School was of the highest, and it is to be regretted that she was given [illegible] at the theatre.

There will be a number of [illegible] produced at Sargent's Academy this [illegible] Miss Shepard, Miss Hamilton and [illegible]

B. R. Tarrytown, Dr. Wynne [illegible] gave an entertainment at [illegible] recently.

John Mevins has [illegible] from Boston. He is desirous to have an original play produced of which he is author.

Robert C. Hilliard and Charles [illegible] were among the volunteers at the [illegible] Connell's benefit at the Brooklyn [illegible] Tuesday.

C. H. Thompson, who was [illegible] in these columns as the tenor of the [illegible] Opera Association, is at present playing [illegible] ling roles with the opera company at [illegible] Avenue Theatre.

On Wednesday Mrs. James Brown Potter sailed for Europe on board the *Elbe*. The fair comedienne's early return will be eagerly awaited by many friends.

George A. Blumenthal, who has been managing amateur performances this Winter, has undertaken the direction of an Esmeralda company on the road.

Mr. Gisiko, who is to debut at the Casino in Nanon, figured prominently in the amateur performances of Patience and A Midnight Marriage under fashionable auspices.

W. S. Marion, formerly a prominent Charleston amateur, has several dramas which he hopes to dispose of to a well-known star. Mr. Marion will take a benefit at his home in the South next month.

George W. Sammis, late of the Gilbert, is with McDowell's Private Secretary company.

The past week in amateur circles has been quiet. Not an event of importance has taken place.

W. A. Clark has not decided whether he will figure in theatricals next season. He has yearnings for the regular stage.

Charles Dickson, of Robson and Crane's company, would like to secure the aid of several clever amateurs to assist him in the production of A Household Fairy.

A very entertaining and somewhat novel performance was given last Thursday by the Yorkville Social Circle. The cast was made up almost entirely of children. The Soldier's Return was the play, the following being the names of the little performers: J. Adelsheofer, Phil Schottick, Arthur Lipson, Herman Froelich, Leo Schwartz, Charles Lipson, John Schwartz, Gertrude Goldstein, Addie Green, Tillie Jacobs and Isabel May Lipschutz (Baby Bell). They all acquitted themselves very creditably. As well as appearing in The Soldier's Return, Bell Lipschutz sang and played on the guitar and banjo. This little lady has a great deal of talent, and it is to be hoped that she will find an opening on the professional stage. Stella Kenny recited very cleverly, and R. Brooks' performance on the [illegible] was remarkably good. Lottie Froelich [illegible] favorable impression by her [illegible] gether the evening was a success [illegible] passed very pleasantly.

T. D. McCarthy has sent in his [illegible] to the Park Dramatic Union. It is [illegible] that other gentlemen will follow.

PROVINCIAL.

BOSTON.

The closing week of the regular season at the Boston Museum was devoted to a capital representation of Augustin Daly's capital play of Lemons. I think that in many respects this is the best play that Mr. Daly has ever given us. Possibly it is not very deep; but its depth is sufficient to measure average human nature, and dish it up in a clever manner. Elizabeth Victoria Stark, who is the principal lemon-squeezer in intent, and the only one squeezed to reality, was capitally played by Mrs. Vincent, who made the humor very unctuous and rollicking. Charles Barron and Annie Clarke as the two principal lovers; Jack and Mary, were spirited in their action, and George R. Parks and Elizabeth Robins were capital as the second pair, Ben and Bertha. George W. Wilson's Major Goosberry was capitally conceived and rendered throughout; and the character of Maggie, his daughter, by Miriam O'Leary, was one of the happiest characterisations ever given here by this young woman, who has heretofore been seen only in soubrette parts, but who astonished everybody by developing the higher powers of a comedienne. Alfred Hudson, as Lord Loftus, did a good piece of acting, and, as usual, delivered his lines correctly and understandingly. Friday night Charles Barron's benefit drew a large house, and Our Boys and Black-Eyed Susan were played finely. The season has been one of the most successful that the house has known for several years.

Jacques Kruger and a fair co. appeared during the week in Dreams, almost the only one of the alleged comedies, with variety and specialty business incorporated, that is entitled to the name of comedy, because the first act is a delightful bit of home life, as natural as some of the quieter of Dickens' scenes, and the close of all is managed very naturally and artistically. Mr. Kruger is an excellent character actor, and the people aiding him average well.

Bottom's Dream, which had its first representation on any stage at the Park Theatre last week, is so bad in some features, and so good in others, that it is difficult to conjecture with any degree of certainty as to what its fate will be. One of the best criticisms that I have heard of it was by a young South Boston Irishman, who is possessed of no more than the average South Boston culture, but who goes to the theatre a great deal, and so represents a considerable class. I was brought into contact with him Tuesday, and, learning that he was a "standee" at the Park the night before, asked him what he thought of it? "The first act is a go," he said, but the second one is rot, and dropped so that I went out to get a drink at the end of the second act, and didn't go back again." When I tell you that the first act is almost exclusively Shakespeare, accented with two or three of John Braham's delightful songs, the point will be observed. In a word Shakespeare gilt the bill, so why drag him through an act and a half of commingled, variety and burlesque? On the whole I prefer my Shakespeare straight. If it must be watered the water must not come from the gutter. And yet there are many bright things in the additions. There is very little humor, still more wit and some turgid sentiment; but the author does not grasp his opportunities, and fails to make the most of them. It is a pleasure to pass to a contemplation of Mr. Braham's music, which forms the bright features of the affair outside of the portions lifted bodily from the great English dramatist. It has the genuine Braham flavor. The composer said to me a few weeks ago that it was time that he did something. And he has done something. Whether his play ever goes beyond its Boston limits—which is somewhat doubtful—the music will live, and at the least will gain for its composer a more than respectful hearing when he again asks the ear of the public, which I understand will not be long hence. The duett of "Forgive and Forget," which is sung by Oberon and Titania, is beautiful; and "The Old Dudheen," as rendered by Mr. Goodwin, is full of nauseous humor, while some of the choruses have a genuine sparkle. It seems to me there can be but one opinion among people of taste, about locating one act in a named drygoods store in the window of which splendid bargains are placarded; but the mixture of burlesque and variety that are introduced have funny phases. Indeed, horse-play may scarcely be considered out of place where an ass plays such a prominent part. And this brings me to a brief consideration of Mr. Goodwin's assumption of Bottom, the Weaver. It has been stated that Mr. Goodwin has aspirations beyond what he has hitherto accomplished, and that, as he could not quite make up his mind to personate a straight Shakespearean character, he essayed this as a venture. He surely should be satisfied, because his assumption of Bottom is not only from a critical, but from a popular, view, the best thing of the entertainment. Indeed, in the scenes where the parts are discussed among the hard-headed men of Athens, and in the third act where the story of Pyramus and Thisbe is enacted, we get the genuine Shakespearean taste, not only as far as Mr. Goodwin's Bottom is concerned, but in George A. Schiller's Starveling, Henry V. Donnelly's Quince, and William Gill's Flute. The Oberon of Pauline Hall is fair, though her pronunciation of Tit-tay-nia is a little too strong in its Epe-tal-yan accent. I would also whisper one little word to her, and half a dozen to Daisy Murdock, informing them *sub rosa* that they are personating male characters, and they should pull up their tunics (if that's what they are) a little farther in the neck until some subsequent frolic in female character makes a display of their feminine loveliness allowable. Otherwise, Miss Murdock's Puck is delightful, and is both fleet and graceful, while her singing, as well as that of Miss Hall, is pleasing. Fanny Rice makes a pretty and an engaging Titania in both singing and action. I would again refer to Mr. Goodwin's Bottom, to accent my opinion of its success, which can well be measured by comparing it with his imitation of Henry Irving, which, good as it is, is but tissel by the side of the other.

Peck's Bad Boy has been given during the week at the Boston Theatre, Harry Mills personating the bad boy with a general degree of excellence, and getting several encores every night for his song of "It's English, you know." Dan Mason as Max Schultz is very amusing.—We, Us & Co. continued to good houses during its second week at the Globe Theatre.

The Silver King was the attraction at the Howard Athenæum during the week, which witnessed the last performances of the Boston Theatre co.

The usual variety ruled at the Boylston Museum and the beauties from various quarters smiled at Austin and Stone's.

The popular concerts at Music Hall are growing in popular favor, and the selections rendered are good as well as popular. The best composers have a hearing, and Beethoven gained more applause than Strauss at one of the recent concerts. There was scarcely a vacant seat at the Saturday night concert. Mr. Neuendorff is the right man in the right place.

Items: Charles F. Pidgin is getting ready to go on the warpath after A. L. Wilbur, whose contract, Mr. Pidgin says, promised the production of The Baby Mascotte before June 1.—Lawrence Barrett was registered at the Vendome last week.—Henry E. Abbey was in Boston last week.—Ian Robertson, with his wife and daughter, sailed for England on Saturday. Mr. Robertson will return in August to join Lawrence Barrett's co. —The Gaiety Opera co. will give the Summer season of opera at the Boston Museum, beginning June 29 with Polly, now running in New York. Lillian Russell and J. H. Ryley will be members of the co.—Col. Robert Fiske has been in town during the past week.—Nasier Lothian, Jr., who has been stage manager at the Bijou Theatre so long, will have a benefit Wednesday afternoon, 30th, when Kit will be given, with Henry Chanfrau in the title role, and many former members of the Boston Theatre in their original characters. —The Globe will have a new drop-curtain next season.—F. W. Gaskill, treasurer, and George P. Hartshorn, ticket agent, of the Bijou Theatre, will have a benefit Friday afternoon, 24th.—John Bowman and F. F. McCarthy, attaches of the Howard Athenæum, will have a benefit 27th.—Clara Ormsby in Theresa, the Orphan of Geneva, will be among the people who will appear.—The Bijou Dream at the Bijou will be photographed again Friday night, and copies will be given to all who attend.—There is a rumor current that Myron W. Whitney, who, of old, sang with the reconstructed Howard Athenæum next season.—E. N. Catlin, manager of the Park Theatre, has gone to Springfield for the Summer.—John L. Sullivan, who has been under contract with Professor Mansert, of Mansert's Theatre, for some time, will soon appear in the vestibule of one of the theatres. Whether his subjects will be ancient or modern Greek is not stated.—Manager R. M. Field, of the Boston, is at the Tremont House. He will go to Swampscott as soon as the ice gets out of the harbor.—With the close of the regular season at the Bijou Theatre 6th, H. B. Lonsdale's engagement as business manager of the house closes. He just told me that he never before left a place with so much regret as he leaves Boston. He has made many friends, and everyone with whom he has been brought into contact has a pleasant word for him and will retain a pleasant memory of him. He will go to Montreal Monday, and possibly will engage to go with Janet Edmondson next season, though at present he will rest for a while, going to New London for a time, and probably appearing in New York occasionally during the Summer. His benefit was a great success, and will add to his pleasant memories of Boston.

CHICAGO.

Rhea in comedy is vastly superior to Rhea in emotional drama, and her appearance at Hooley's Theatre last week, in Power of Love and A Dangerous Game has placed her in a new light before the public, and which she would do well to maintain. As Martha and Piccolini in The Power of Love she proved to be a comedienne of exceptional ability, and the favorable impression was strengthened by her acting of Helene in A Dangerous Game. Her enunciation of English is also much better in bright, sparkling dialogue, than in serious speeches, and the actress would do well to heed the unequivocal praise accorded her efforts and confine herself to high-class comedy in future. The houses have been quite large. On Thursday evening, as a supplement to the play of An American Countess, a tableau of the Bartholdi statue, arranged by Rhea, was greeted with unbounded applause. The figure of Liberty was represented by Fanny Parker, and the grouping of the various nationalities around the base of the pedestal was most artistic. Rhea impersonated France, and recited a spirited poem in her native tongue.

One of the most enjoyable features of the performances has been the Count Strozzi and Baron de Trueville of John T. Sullivan, an actor whose painstaking and intelligent work will soon bring him to the front as a leading man. This week the Daly co., with all the favorites and several new faces, will begin a season of five weeks in Love on Crutches.

At the Grand Opera House Lizzie Evans has played a rather unsatisfactory week in Dew Drop and Fogg's Ferry. This pleasing actress will find it a difficult matter to obtain from the public the recognition her talents entitle her to, unless she drops the insane and absurdly constructed dramas composing her present repertoire. This week the Wallack co. in La Belle Russe. Sealed Instructions June 8.

The second week of Apajune at the Columbia was equally as profitable as the first, the opera delighting large audiences. This week Prince Methusalem by the same co.

Edwin Thorne's co. appeared at the Olympic last week and the absence of Thorne was hardly noticed. It was his intention to have played, but a notice from the management of the New Chicago Opera House, where he is under engagement to play Hearts and Handcuffs early next season, that they would cancel his date with them if he played at the Olympic at cheap prices, induced him to rest a week. He endeavored to get Kohl and Middleton to let him off from the engagement—which had been made by his agent—but they declined, so Thorne took the bull by the horns and left for New York the night of the opening performance. Louis Barrett played Thorne's part. A law-suit will probably grow out of the matter. This week, Burr Oaks.

The Old Kentucky Home, the play in which Effie Ellsler has elected to tempt fortune, was presented all the week at the Academy to excellent patronage. The actress made a personal success of her part, but the play is burdened with too much talk, and is padded out to kill time to an insufferable degree. Frank Weston has chosen the character of a profligate, dishonorable scamp, to depict which he struggles manfully, but with little success. He is out of his element and shows it. Next to the star, Archie Boyd made the chief success, in the character of an aged darkey. There is doubtless enough merit in the play to last a season or two, but it has not the qualities of a standard drama. This week A Wife's Honor, with Lillian Dunstan, a young actress of this city, and Richard Foote, an elocutionist recently from New York, in the cast.

The Grau Opera co., without Theo as the attraction, did not draw very largely at the Standard Theatre, although the operas presented were sung and acted in admirable style. This week the theatre will doubtless be packed to see the Rice Surprise Party in Pop. Tony Pastor, June 7.

The Grau English Opera co. have presented Queen's Lace Handkerchief at Grenier's Garden to large audiences. This week, Mascotte.

The Criterion Theatre closed a season of prosperity on Sunday, May 31, with a performance of One of the Finest by Gus Williams and co. The theatre will open again early in the Fall.

The Galley Slave did an excellent week's business at the People's Theatre, the co. presenting the play being of unusual strength. This organization closes its season here. Messrs. Berger and Enos report a good profit on season. This week Hengge's Bad Boy comb.; Power of Money, 8th; Tony Pastor, 15th. The Chicago Museum, Ice Palace (late Dime Museum) and all the sundry other low price places are doing a great business. Fun on the Bristol was done at the Ice Palace, and the sign of standing-room only has been put out every night.

The Exposition Opera Hall opens 8th, with the complete Thalia Opera co. in Nanon. Prices are to be low, and Messrs. Hamlin and Hess expect to make the hall the most popular Summer night rendesvous in the city.

Items: A contract was signed in this city on Saturday last between Henry Lee, who has came from San Francisco, and Messrs. Robert Arthur and John E. Cannon, late manager of Harrigan and Hart, by which Mr. Lee will star next season under their management. The play selected for the purpose of introducing Mr. Lee is called The Don. Maurice Barrymore's new work. THE MIRROR correspondent was present at a private reading of the play, by invitation, and it is likely to prove one of the great successes of next season in the hands of so capable a character actor. It is a melodrama in five acts, having some resemblance to such plays as Lights o' London and Romany Rye. The first act is in Scotland, the next three in London, and the last in Australia. The great scene of the last act and end of the play, is a fight in a prison cell. It will be produced in Chicago.—A dispute between A. R. Carrington and F. P. Owings, musical director and manager, respectively, of the Princess Opera House, resulted in a parting, and when Mr. Carrington left, Marie Roe and Signor Lervini, members of the co., also severed their connection. Operas are still being presented, but they are unworthy of comment. It is probable that the house, which started under favorable auspices, will close shortly, as Owings is a young skating-rink manager who thinks operas can be put on with the same rapidity as he can glide around a rink floor.—Adam Forepaugh's great circus begins a week of arenic exhibitions on June 1, on the lake front. It is said to be his last effort.—George C. Miln, the actor, is now in this city enjoying a well-earned rest. His time for next season is all filled except four weeks.

CINCINNATI.

Manager Fennessy, in putting on the Old World Gem comb. last week at the People's, builded wiser than he knew, and developed a programme that completely captured the local admirers of the vaudeville style of entertainment. Marie Loftus was the bright particular star of the week, though, from an artistic point of view, the musical sketch of Fritz and Webster, the singing of the Edelweiss Mountain Choir, Pat Feeny's Irish business and the acrobatic act of the Herbert Brothers were all equally commendable. This week the house will remain closed, to reopen 7th with the Aikes Dramatic comb., followed 14th by Kersands' Colored Minstrels, who close the season.

Mixed Pickles at Heuck's last week, with J. B. Polk in the main role, was sufficiently attractive to warrant its retention on the programme during the co.'s engagement. Like Dr. Sayre's other play, entitled The Strategists, Mixed Pickles deals largely in the troubles entailed by mixed identities. It affords J. B. Polk full scope of display in the role of Joseph Pickle. The co. is small, but embraces several clever people, notably Clara Fisher Maeder as Mrs. Brown, John W. Jennings as Hiram Brown and Mrs. Julia A. Polk as Cherry. The dialogue is crisp, the action of the play lively in the extreme, and with its present excellent cast will score a hit in the metropolis, where it is shortly to be presented.

A reconstructed version of Peck's Bad Boy, with Louis Wesley in the leading role, was presented last week at Harris' Museum in attractive style, and was liberally patronized by the amusement frequenting public. Wesley was always regarded as a precocious juvenile, and his work was warmly commended. The general support was satisfactory. This week, Daniel E. Bandmann in a round of the legitimate.

Facts: The benefit tendered the fire sufferers May 25 at Heuck's by Managers Fennessy and Polk netted the recipients $309.—Max Zoellner, avant courier of the Milan Opera co., has been in the city during the greater portion of past week.—Jake Rosenthal's visit East has not been fruitless, as he has signed with his fellow-Cincinnatian, Edward Bloom, as advance agent of the McIntyre and Heath minstrel party for the coming season.—Manager Joan Havlin is still in New York arranging his list of attractions for the season of '85-86.—Jim Fennessy proposes to keep a handsome autograph album next season at Heuck's, and will endeavor to secure the signatures of the more prominent artists.—Professor Adam Weber and the orchestra of Heuck's Opera House will give a series of new Summer-night concerts at Wielert's.—Managers Harff and Collins have tendered the sufferers by the recent fire a complimentary benefit, 1st, at the Highland House with the Milan Opera co. in Il Trovatore as the attraction.—Manager Harris of Robinson's Opera House is making a success of his venture at that establishment, and deserves congratulation for his efforts when such pretentious amusement directors as Robert Miles, John Robinson, Barney Macauley and James Douglas had scored failures in a like attempt.—Heuck's Opera House, the Grand and Havlin's Theatre have closed their seasons.

SAN FRANCISCO.

MAY 26.

The Jilt has taken San Francisco by storm. The California is crowded nightly, with the attendance growing larger and larger as the play progresses. The daily press quotes portions of the dialogue between the leading characters. I face into line and say of all the Boucicault plays no one of them impressed me so favorably as this, nor is there another from his pen more beautiful or stronger. The Maubury and Overton co. begins a two weeks' season Monday, June 1, in Harvey's A Ring of Iron, and will be followed by the future permanent California stock co. in The Pavements of Paris.

Mlle. Aimee in Divorcons opened last night at the Bush Street Theatre to as fine an audience as ever assembled there, large enough in numbers to fill the house completely and thoroughly appreciative. The cast: Cyprienne, Mlle. Aimee; Des Prunelles, J. O. Barrows; Andemar, W. A. Whitecar; Bafourdin, F. Anderson; Clavignac, Frank E. Lamb; Joseph, Newton Chisnell; Chief of Police, Lester Victor; Bastian, A. K. Feeley; Janitor, Frank Roberts; Mlle. de Brionne, Laura Wallace; Josephine, Charline Weidman; Mme. De Val Fountaine, Lou Burleigh; Mme. de Lusignan, Florence Spader. The go and vim imparted to the leading role by the French artiste made it intensely interesting, and if the enthusiasm last night counts for anything Divorcons will be largely patronized. Barry and Fay, Denman Thompson and Augustin Daly's co. are to follow Aimee at the Bush Street.

The Baldwin was crowded last night by a large and fashionable audience, to witness the first Friscan production of Impulse, by the following irreproachable cast: Kitty Beresford, Georgia Cayvan; Mrs. John McDonald, Adele Waters; Miss Killmore, Annie Adams; Miss Birkett, Kate Chester; Major McDonald, Joseph Wheelock; Victor de Riel, Lewis Morrison; Col. Crichton, J. N. Long; Sir Henry Auckland, W. H. Crompton. The acting of Miss Cayvan only added to her great popularity here, while the reception of Miss Waters must have convinced that pretty girl that her friends had not forgotten her. The sale of such flowers as were presented to both these attractive actresses last night would have brought tears of joy to the eye and gladness to the heart of a New York florist.

Miss Cayvan's friends are now legion, and it was a delightful surprise to witness her sudden transformation out of the winsome May Blossom into the wholesome and stronger work of Kitty Beresford. The same may be said of Joseph Wheelock and W. H. Crompton, both gentlemen having taken rank here as actors of large merit and favorites of no small degree. Impulse will run the week out, and if it draws as well as May Blossom, which has just ended a splendid two weeks' season, Mr. Frohman and Manager Eberle may have no cause for complaint. Fedora and Miss Davenport will open a two weeks' season next Monday evening, June 1, for which extra preparations and rehearsals are daily occurrences. We, Us & Co. will follow.

Strictly Business still runs at the Standard. This is the fourth week, and the old story, full houses, continues to be told by those who were there.

At the Tivoli Friday night I enjoyed the comic opera, Der Fledermaus. It is the best work yet done by the Tivoli co. Helene Dingeon, the bright star of this organization, sang in better voice than usual, and wore a very handsome costume in the second act. The piano solo of T. W. Eckert the tenor, displayed his talent as a genuine musician. The splendid orchestra, led by Conductor Gustave Heinrichs, impressed me as being the best in San Francisco. Lewis Morrison, wife and daughter occupied a box, and their applause indicated a knowledge and love of music. The old calander over the P. side has not been set forward since last November, an oversight, no doubt, of Mr. Krelling's property man.

Oscar Weil's Pretty Poacher received its first presentation in English last week, and will be followed by Robinson Crusoe.

Items: J. H. Love and William Nannery have formed a copartnership to manage and play leading combs. over a Pacific Coast circuit. They will open an office on Montgomery or Hearn streets. Their first venture will be C. B. Bishop and co. as now appearing at the Standard. Stockton, 1st, 2d, 3d; Sacramento, 4th, 5th, 6th, 7th; Woodland, 8th, 9th. The next will be Morrison and Neimann's Juvenile Opera co., with Rufus Love in advance.—Otto Bendix, the pianist, has arrived and gives his first piano recital to-night, at Irving Hall, under management of Marcus A. Henry.—Charlie Bishop will be married just prior to the interior tour of the Bishop co., and at the end of the present Standard Theatre season.—Manager Al Hayman is expected to arrive from New York this week.—Lillian Owen is said to have mastered the parts of Rosalind and Juliet.—Ada Deaves has joined the Kate Castleton co., and is now sharing the laurels with the bonny Katherine in Southern California.—Wednesday matinees will be inaugurated at the California Theatre at the beginning of the Rankin-Rial regive.—The Standard Theatre box-office has been made none the less attractive by the return of the pleasant treasurer, Sam Meyers.—The consent of several members of Daniel Frohman's co. to play small work in the forthcoming production of Fedora, in order to strengthen the cast, led to the remark of Miss Davenport: "This is the best support I have ever had to my part."—Colonel Donald Stuart, the brave Irish soldier who was killed when sent in relief to Chinese Gordon at Khartoum, was a cousin and schoolmate of Hudson Liston, comedian of the John A. Stevens co.—A theatre, to be built opposite the Alcazar, is talked of.—E. E. Price, business manager of McKee Rankin's co., is delighted to get back to the city, and as his business relation to Mr. Rankin is not altered by their permanent stand here, Mr. Price rejoices in the fact that he will be relieved from traveling for the time being, also, that his family may come out and be enabled to renew his acquaintance with them.—Mlle. Aimee's last appearance in San Francisco was made five years ago in opera bouffe, while that of Fanny Davenport was six years ago in Divorce.—The McKee Rankin co. played against a circus and held their own last Saturday at Stockton.—The co. now here is regarded as the most excellent the Madison Square people have yet sent to California. Sunday matinees at the Grand Opera House are mentioned as a to be feature of John A. Stevens' management.—The reappearance of W. A. Mulaly's Orchestra led by himself, at the Standard Theatre, will constitute an enjoyable feature of every night's performance.—The hit of Cogill Brothers, in their specialty "chit chat," at Sydney, was almost as great as that of Billy Emerson himself in his specialties.—Mr. Boucicault says he will take his present co. as it is to London after his Australian season. Inasmuch as his entire party does not accompany him to the Colonies from here, this is likely untrue.—Alma Stuart Stanley is still lying quite ill, at Tubb's Hotel, in Oakland, though now considered out of danger and on so fair a road to recovery that her husband, C. P. De Garmo, is negotiating with several people for the purpose of resuming the Paintin' 'er Red tour of the Southern cities, beginning about the 8th. Among them are James Keily, Darrell Vinton, Gus Mills, Eddie Girard, Healey Brothers and a singing soubrette.—Sam Thall, who did the press work for Mapleson, acted in the same capacity ahead of Charlie Reed's late minstrel tour, and an excellent fellow who swears by THE MIRROR, is at rest and open for an engagement, with some responsible co. for next season.—The promised popular prices at the California will be inaugurated June 1, by the Maubury and Overton co. in A Ring of Iron.—Charlie Reed leaves June 1, for Chicago, where he joins Haverly, under the largest salary ever paid a minstrel, excepting that to Billy Emerson. This may interrupt a trip to Honolulu, as it is said that Reed intended taking the original co. to the Islands for a two or four weeks' season.—Billy Cameron, of the Cameron and Wilson team, occupied the tambourine end during the late minstrel tour, and I hear he created a very favorable impression at every point of performance.—Joseph Grismer and co will likely go to Honolulu at the finish of the Oakland season.—Mr. and Mrs. Price-Davenport occupied a box at the California and frequently applauded the performance of The Jilt last Wednesday night.—Jeffreys Lewis is reported a passenger on an incoming steamer from Australia. Another report says she has no intention of leaving and is now playing under the management of Rignold and Allinson.—Ben Maginley appeared in the four-hundred-and-twelfth consecutive performance of May Blossom, and left for his Eastern home yesterday full of pleasant impressions of San Francisco and our people.—The Baldwin Hotel certainly seems to be the headquarters for the profession during the day. I dropped in the other afternoon late and saw Harry Mayahall and Charley Overton playing billiards; F. W. Stechhan and George Cornelius taking a glass of fresh air; Joe Gresmer and Lou Morganstern figuring on Honolulu prospects; Edwin Price and Daniel Frohman discussing the injudiciousness of certain classes of advertisement; Jay Rial and young Boucicault talking upon (what appeared to me from their seriousness) immortality of the soul; E. E. Price and McKee Rankin supporting a pillar face to face looking very contentedly at each other, saying nothing; Dan McCullough and Charley Reed sitting together quietly and reading a MIRROR; Charlie Hall telling Doctor Jim Keeney what a splendid season he thought Aimee would have; Marcus Henry and Seymour Locke delightfully complaisant over the bright prospects for the coming Thomas' Orchestra Festival; Alfred Hayman and Lewis Morrison discussed the Mitchell-Cleary match, both agreeing that the English piston-rod hit the hardest licks.—*Music and Drama* remarks: "Georgia Cayvan denies her reported engagement to marry.—Gerald Eyre is becoming quite thin. Boucicault is as effective in reducing flesh as was the late Banting.—John A. Stevens will give a picture of himself to every beautiful woman on his opening night at the Grand.—George Wessell's is at work on his route. It will be a long play and heaven knows in how many acts.—Forrest Robinson will bring suit against Lawrence Barrett for giving imitations of his voice.—They say John Pocahontas Sutton will play juvenile bus. next season without corsets. Marquis of Queensbury roles.—James M. Ward's season of management terminated abruptly at Oakland Tuesday night. His managerial ventures generally wind up in disappointment.—Frank Wright has got ha barful Henglish haccent in the part he plays in The Jilt. What nationality is Frank anyhow?—The next amateur opera will probably be Don Giovanni with Marcus Henry as Don Jose and Sybil Sanderson in the opposite role.—Although Boucicault claims The Jilt as an original comedy it is reminiscent of George Belmore's Flying Scud, with a touch of McCloskey's Kentuck thrown in, the whole making a story very much like that told by Hawley Smart in his novel, 'From Post to Finish.' In spite of this the great adapter has introduced much that really is original." I can say nothing more complimentary to the phenomenal run of Strictly Business at the Standard than that Manager Frank W. Stechhan was last week fined fifty dollars for allowing people to occupy the aisles. It is reported that Bob Woodward, the handsome young manager and proprietor of Woodward's Gardens, is soon to wed a society belle of this city. It rather staggered me for his force of character, genial way and withall his pleasant dignity bade me think he was married all the while. Magnetic Ben Maginley has been visiting all the points of attraction and interest within and without our city limits with the double view of first talking intelligently of San Francisco, her people, customs and institutions on his return East; second, writing down the result of his observations for future reference and, possibly, publication.—After the curtain fell upon the third act of The Jilt one evening last week Boucicault was recalled and made a speech about as follows: "My friends, if I had ransacked the whole world from London to San Francisco and from New York to New Orleans, a better co. for this production could not have been secured than the one appearing before you to-night." I was present and knew that no thought of his co. gave motive for his recall, but it was a simple outburst of genuine regard for the man, the author, the actor and his play; therefore a great lack in sense of propriety on his part to respond only in praise of his co. and retire without thanking his donors. The possible Octoroon benefit I mentioned last week is now a fact and the cast for next Saturday night will be Zoe, Georgia Cayvan; Dora, Adele Waters, McCloaky; Lewis Morrison; Salem Scudder, Ben Maginley; Wah-no-tee, George Osborne; Pete, L. R Stockwell; Poindexter, Nick Long; Octoroon, Joseph Grismer. Mckee Rankin and co. play '49 all this week at Oakland, having opened last night to a large audience. The usual large throng of spectators and resort seekers were again seen at Woodward's Gardens Saturday and Sunday. Freyer's Circus was the new attraction which, with its magnificently trained horses and ponies, the accomplished rifle shot, Lillian Smith, Mlle. Lolo and Frank Monroe on the flying trapez made up a programme full of interest from beginning to end. Several prominent San Francisco ladies from the fleshy class have called upon Miss Davenport to obtain her receipt for self-reduction. Imagine their chagrin when told that the great remedy consisted wholly in work. Seymour Locke is at present very much engaged with his small regiment of workmen in transforming the great Pavilion into a music hall for the festival, beginning May 28 next, Thursday evening, in a miscellaneous programme; Friday, French composers; Saturday matinee, Young People's Popular Concert; Saturday night, first Wagner evening; Monday, Spanish Themes, by various composers; Tuesday, second Wagner night; Wednesday matinee, farewell popular programme. Manager Stechhan has postponed his departure East in quest of fresh talent for the coming minstrel season until after June 1.—McKee Rankin's moustache returns with him; therefore he is looking natural once more.—Seats for Fedora are selling rapidly on orders by letter from interior and adjacent points. In this connection I will say that Mr. Price desires me to state the appreciation of himself and Miss Davenport, for the many courtesies, encouragement and assistance, received at the hands of the official forces and all employes of the Baldwin Theatre, during rehearsals of Fedora.—Howard R. Johnson's play, The Banker's Wife is now receiving rehearsal at the Standard Theatre. It will follow Strictly Business, prior to Manager Stechhan's intended early production of several plays by Archie Gunter.—Information from Sidney, via steamer *Zealandia*, under date of April 23, says that the Emerson Minstrels are creating quite a furore, turning hundreds away from the Gaiety Theatre every night. Jeffreys Lewis was billed to appear at the Opera House April 27 in Sardou's Odette. George Augustus Sala lectured in Protestant Hall April 23. Chirini's Circus was drawing immense crowds.—I saw Joseph Grismer and Manager Stechhan so earnestly engaged in a private conversation to-day, that I predict an early appearance of the Grismer co. at the Standard Theatre.—The Amateur Dramatic Association of Vallejo gave its seventh annual entertainment Saturday night at the Farragut Theatre. The Idiot Witness was the bill, in which John Cunningham as Le Simur Arnaud gave evidence of large abilities as an actor, and should the stage becomes his chosen calling, success will surely attend him.

ST. LOUIS.

Standard Theatre (W. H. Smith, manager): Pinafore continued its popular hit, and drew excellent houses all week, bad weather to the contrary notwithstanding. The last performances will be given to-morrow, both matinee and night, and on Monday, 1st, Manette will succeed it. The right to produce Manette was purchased from the authoress, Mrs. H. D. Pittmann, the brilliant society editress of the *Post-Dispatch*, and is the first opera of home talent bought by an American opera co. Manette is full of bright melodies, is pronounced by all who have heard it as a perfect musical gem and of undoubted merit, and Mr. Thompson, of Thompson's Opera co., speaks in enthusiastic praise of his new organization. Carrie Godfrey will interpret the title role. Augusta Roche, who has a contralto voice, will sing for the first time a soprano role.

People's Theatre (W. C. Mitchell, manager): Dickson's Sketch Club closed its engagement here last Wednesday, business being light. Loudon McCormick's co. in The Danites and '49 begins a week's engagement 31st (to-morrow).

Olympic: The Mexican Typical Orchestra gave one of three special concerts here this afternoon, drawing a big house at low prices. The music was simply grand.

Uhrig's Cave (Pat Short, manager): The preliminary Summer season opens Monday, 1st, with a week's engagement of the Mexican Typical Orchestra. The regular season begins 8th with Ford's Opera co. in La Fille de Madame Angot. This will be succeeded by The Bohemian Girl, Fra Diavolo, Martha, Giroflé-Girofla and Gilbert and Sullivan's latest success, The Mikado. The season will last through August.

Items: The Standard, with its exceedingly cheap prices, will continue during the Summer season, Manager W. H. Smith having just returned from Chicago, where he booked Muldoon's Picnic, Uncle Tom's Cabin and Grau's English Opera co. to follow Thompson's co. in order named.—Lizzie Priest had a fair benefit at Pope's Wednesday last.—Adelaide Elliott, a St. Louis actress, now sojourning in town, benefits at Pope's, 5th.—Edith Houston, late a leading actress in Queena, had an excellent house at her benefit May 30. She appeared in Article '47, Camille and My Uncle's Will, a one-act comedy. As a comedienne she best displays her abilities.—Charles R. Pope is in New York, booking attractions for next season.—Ernest Albert, the well-known and talented scenic artist, of Norton, Albert and Toomey, has left St. Louis and taken up his residence in Chicago, where he will continue as resident member of his celebrated firm.—Richard Madden, formerly leader of the orchestras of Pope's and the Grand Opera, but at present manager of the White Elephant, in New York, will probably return to his first love and accept the leadership of the new Chicago Opera House, under the management of John W. Norton.—The Siege of Paris is drawing handsomely, the artistic historic panorama captivating all who have seen it.—Broadway and Treyser's Dime Museum, with Dr. Mary Walker and Preller's trunk, is doing an excellent business.—Le Triomphe des Fees, a spectacular juvenile play, was produced at Pope's May 29, under the direction of Gus Thomas. It was for the benefit of the St. Louis Augusta Free Hospital.—The Casino is doing well with the female burlesque co.

PHILADELPHIA.

The Black Crook revival at the Chestnut was not a success financially. The Kiralfys have considerably improved on their first edition, inasmuch as they have introduced more variety business, and less Crook; but the piece, in the parlance of the day, is "played out," so far, at least, as the first-class theatres in large cities are concerned. John P. Smith's U. T. C. will hold forth during the present week. Coup's Horse Show, 8th.

Edward Harrigan's fortnight at the Opera House did not prove the bonanza expected. Any want of success, however, was not due to absence of Tony Hart. Had he been present, I doubt if there would have been an additional dollar in the house. But the Opera House *clientele* does not take kindly to such skits as Cordelia's Aspirations, Are You Insured? and The Major, and the class of people from which the bulk of the Harrigan and Hart admirers come will not pay Opera House prices. Had the two weeks' date been, say at the National, the crowds would have been phenomenal. The current week will be occupied by W. E. Sheridan and will close the season.

Pinafore and Trial by Jury are at the Arch Street Opera House. Next week Patience will be given.

The National is winding up the season with some snaps. The present week will be devoted to Kentuck, one of McCloskey's peculiar dramas. A fourth-rate actor named Colton is starred on the bills. Next week Lester and Allen's Minstrel co.

Pledged is on at the New Central, and is announced as better than A Bunch of Keys.

Items: Arch Street Theatre closed; ditto Haverly's, Walnut and Caracross'; also the Arch Street Museum. In fact, the season is at an end.—Maennerchor Garden is in full blast, as is Mehler's Palm Garden and Forepaugh's Museum, at which latter place a heterogenous co. is playing A Celebrated Case.—The Llano Estacado is not more barren of verdure than Philadelphia of interesting items.—The Southwell-Morton benefit was a success every way.—Very bad show at the Central last week.

CLEVELAND.

Tony Pastor opened the Summer season and cut rates at the Euclid, and played Monday and Tuesday to light business. I do not consider Tony Pastor's co. as strong this season as it has been heretofore. Harry and John Kernell, Prince Katsnoshin and Edward H. Talbot are good cards. The American Four and Mr. and Mrs. Harry Watson were below the average. The afterpiece, A Pleasant Time, had the consumption. It was very bad. The Danites was given rest of week by a stock co. organized for the Summer. The management has certainly collected a good co. and as a Summer attraction at ten and twenty-five cents it should be supported. Julia Blake took the leading character, Billy Piper, and gave it sufficient force and spirit. William Howorth played the part of Sandy very well. Other characters were equally well given. The drama was well mounted, and, all considered, should have done a large business. Same attraction this week. Hengge's Bad Boy, 8th

Joseph H. Keane in a series of comedy-dramas, were the attraction at the Academy last week, to audiences about as light as the performance. Mr. Keane at times gives his acting magnificent force, but his support is yellow. Academy closed first three nights of this week. Lizzie Evans opens Thursday and closes the season at this house Saturday night. Her engagement will be the benefit of Treasurer J. D. Shannon, and full houses are looked for.

The Pavilion Theatre on Lake street under the management of Edwin Young, opened Monday night with the St. Quintin Opera co. in Chimes of Normandy. The tent is comfortably seated, lighted by electricity and has a good-sized stage stocked with scenery. We see no reason why this place, with good attractions, should not receive support. Notwithstanding inclement weather, the resort has been well attended during the past week. Miss St. Quintin is hardly up to the advertised *par excellence*, but is a bright actress, with a good voice, and carries the leading roles with ease. The co. is newly organized, and we must not expect too much at first. This week Madame Favart and Olivette, each to be concluded with the comedy Uncle Josh. Fun on the Bristol, 8th.

Greiner's Bad Boy has been doing a deservedly good business at the People's. There is considerable blood-and-thunder, but on the whole the comedy is well written. It was well cast and mounted. Hollywood Opera co. play a return engagement this week. Kersands' Minstrels, 8th.

The Dime Museum closes the season this week and gives as the attraction a Fat Woman's Convention, the delegates already entered amounting to a total avoirdupois of 2,471 1-2 pounds. A dozen specialists are also engaged.

Dotlets: The operatic season opens at Haltnorth's Gardens on Monday. The Holman Opera co. appear in La Mascotte, to be followed by Olivette and other light comic operas.—The Olympian Theatre, under the management of L. G. Hanna, formerly of the Euclid, will open 8th with Pinafore.—Work will begin this week on Drew's New Theatre, on St. Clair street. The house will be something like the Park, though not as elaborately finished. It will be ready for the Fall opening.—Ten and twenty cent prices.—Henry Hayward and wife returned last week from J. J. Collins' co. Mr. Hayward will manage Hodge's Opera House, in Lockport, N. Y., this Summer and play a stock co. there. He is now engaged in perfecting arrangements.—It would gratify the hearts of theatre managers to see the large number of small boys in the city using their sisters' club skates on the sidewalks.

BALTIMORE.

Fra Diavolo was done by the Academy co. for the first time this season, last week, and the performance did not differ very materially from that given by the co. last Summer. Jeannie Winston played the gay Diavolo well—very well when one considers what a thoroughly unfeminine part it is. The concerted numbers suffered; no soprano or mezzo-soprano can supply the place of a tenor. As Zelina Louise Searle sang and acted with taste. Vincent Hogan and Rose Leighton made a jolly, attractive Lord and Lady Allcash and Walt Hampshire a good Lorenzo. The honors, however, belong to Walter Allen and Joseph Fay, who made the very most of Beppo and Giacomo respectively. The chorus sang delightfully and the stage was set in its usual attractive way. This week the chimes of Normandy is the bill, with Jeannie Winston as

Eastern District of Arkansas, Thursday, 4th, to satisfy claims of three or four creditors.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The absurdity called Dynamite is about as airy a production as we have ever had. There is nothing particularly explosive in the three acts of nothingness. There are some laughable points. The universal verdict is that it is a poor play. The management withdrew it after the first two nights on account of poor business. Irish Aristocracy was put on Wednesday and filled out week. Messrs. Barry and Fay are, of course, the centre figures in their co. They are noted for their cleverness. The engagement was only a moderate success financially. House closed week of 1st. Theodore Thomas and Gillette's Private Secretary, week of 8th.

Academy of Music (P. F. Hughes, manager): The week was opened on Tuesday night by the famous Josh Billings (W. H. Shaw), in his lecture, The Probabilities of Life. The large audience was well pleased. Mr. Shaw will remain here about a year. His health is poor. Fanny Louise Buckingham in Mazeppa is said to be the next attraction, probably 1st, when L. H. Phillips takes charge.

Items: Same bill at California Hall. Business continues good.—Nothing outside of the usual run at the Palace. A fair business is being done.—P. T. Hughes, proprietor of the Academy, will go East shortly to remain during the Summer. L. H. Phillips, the new manager, is now in Chicago on business connected with the house. He will organize a stock co. His wife will be in the co. Mr. Phillips' lease extends to Sept. 1, instead of Nov. 1.—Thursday night, the Denver Chorus Club splendidly rendered Mendelsshon's oratorio of Elijah to a good house at the First Baptist Church. The chorus was very large. No more concerts will be given by this club this season.—H. Lingard, of New Orleans, is reported to have purchased Fortune of War from Mr. Treloar for $1,200.—A ball will be given at the Tabor on night of 19th in honor of the National Camp. The parquet will be floored over as usual, making a perfect dancing surface, extending from the back of the stage to the dress circle. Tickets will be $5.—The old Sixteenth Street Theatre, opposite the Tabor, is being demolished. It has of late been occupied as a billiard-hall.—George Betts, publisher of the *Elite*, has gone East.—The usual inexhaustible supply of adjectives are used in the advertising of Barrett's Circus.—Mrs. W. F. Cody, wife of Buffalo Bill, is visiting friends here.—John Robinson's Circus pitches its tents July 4.—Prospects look as if we were going to have more than our share of travelling tent shows.—James Rogers, the drummer, is not now in the Tabor orchestra. Prof. Wolf has sent East for a man.—Laura Dainty is not doing very well on the circuit. She goes West. Fortunes of War will be given in Boulder 8th and 9th.—Fanny Louise Buckingham appeared at the Tabor three years ago in Mazeppa and The Child Stealer.—The *News* referred to Barry and Fay as the "two-man-show." The *News* is a queer sheet.—Concerts will continue to be given at the Conservatory.

CONNECTICUT.

NEW HAVEN.

Last week practically closed the theatrical season in this city. At the New Haven Opera House, Daly's co., as my dispatch informed you, played A Night Off, to excellent business. A short review of the piece must suggest to the critic's notice its singular resemblance in so far as construction and *motif* is concerned to 7-20-8. There is to be found in each the domineering mother-in-law, her dutiful yet no less frisky husband, a daughter whose docility and obedience to a mother's command is exceeded only by a fondness for her better half, the latter in turn going on the regulation 7-20-8 theatrical lark with his mother-in-law's husband. True instead of the "literary feller," the managerial phenomenon is substituted as the evil tempter, but the similarity is once more identical in the pretty daughter and her love scenes. Ada Rehan was disappointingly commonplace. Charles Le Clercq, on the other hand, all that could be desired. Nor did James Lewis, Otis Skinner, John Drew and Mrs. Gilbert fail to sustain the excellence of their reputation as artists. Mark Twain's Tom Sawyer closes the season at this house 29th and 30th. I have been obliged, unfortunately, to chronicle to you the appearance of some very bad exhibitions during the last few months, but none I can safely say exceeded in stupidity and barrenness this messly production. Frank Lawton, E. L. Walton, J. B. Evesham, F. Currier, Louise Eldridge and Mollie Revel are some of the people who endeavored to extract amusement out of this curiously jumbled together "great comedy drama in five acts." They apparently had a good time; not so, however, the audience, who do not know why Miles and Barton, whose names heretofore indicated a meritorious entertainment, should be allied to such a venture.

Bunnell's Museum: George Morton in His Sin was seen by good houses last week. Lottie Church in Unknown, and Sea of Ice, 1st.

Items: Barnum took many thousand dollars from our city 28th. I met Mr. Hutchinson, whose courtesy I take pleasure in acknowledging.—My impression of last week I found entertained by others, to the effect that the All Star Dramatic co. is playing Genevieve Ward's Forget Me Not, under the title of A Night in Rome. they also present Engaged, which, if I mistake not, is the exclusive property of Mr. French.—William P. Fisher was complimented for his care in selecting stage-settings for Daly's co.—A musical and dramatic co. has been organized here with the intention of doing the Summer resorts.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): One of the finest entertainments of the season was the performance of A Night Off by Augustin Daly's co. May 26, under the auspices of the Governor's Foot Guards. The cast contained such people as Otis Skinner, John Drew, Messrs. Lewis LeClercq and Fisher, Mrs. Gilbert, Miss Rehan and Miss Irwin, of whom comment is unnecessary. The audience was large. Tom Sawyer was presented 28th, under the management of Miles and Barton. All the characters are just as they appear in Mark Twain's book, and it reads better than it acts. It was hardly voted a success. The cast was very good. The house was very small.

Arena: Barnum, Bailey and Hutchinson spread canvas May 29, and struck the first pleasant day they have had here in years. The show was all that could be desired and gave perfect satisfaction to the twenty-five thousand people that attended the afternoon and evening.

American Theatre: May Fisk and her English Blondes have occupied this house the past week, and have played to good business. The house is closed this week.

Items: George Crawford has taken a three years lease of the American, and will fit it up in first-class shape.—The People's opens 8th as a Summer theatre.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): Janauschek in My Life, May 22, played to a house packed from top to bottom. This is certainly the finest co. that has favored us with a visit this season. Reserved seats sold for $1.50. Professor Dyner gave a select concert 19th to a large house. Barlow-Wilson Minstrels appear 5th and 6th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): The Merry War was well presented last week to good houses. This week, Mary Beebe as Girofle-Girofla. Next week, Jeannie Winston as Fra Diavolo.

Ford's Opera House (John T. Ford, manager): Coup's Equescurriculum drew only moderate houses last week, closing the season.

Herzog's: Closes with benefit to the managers by Union Square co. in Camille and variety performance. During the Summer the stage will be enlarged and many improvements made.

Dime Museum: The Mexican Circus this week.

Items. There were several very fashionable theatre parties at Albaugh's last week.—Agnes and Effie Huntington and Annie Warren Story gave a delightful entertainment May 27, at Marini's Hall, to a large and distinguished audience. Miss Agnes' lovely contralto was heard in songs in seven different languages. Miss Effie gave several piano solos. Miss Story received a warm welcome and delighted her many friends with her readings. Large bouquets of magnificent roses were showered upon the three fair performers. The Misses Huntington were the guests for several days of Mrs. John Jay Knox, and received much attention. Miss Story, after a short visit to her mother and other friends, returns to New York early this week.—The Choral Union gives its annual concert, 3d, at Congregational Church. The chorus will number 250. Miss Earle, of New York, is the soloist.

GEORGIA.

ATHENS.

Drupree Opera House (Crawford and Garrett, managers): Annie Firman and John Jack's Comedy co. (a very good comb.) played to poor business at low prices, ten and twenty-five cents. Our people were indisposed to liberal patronage, fearing that low prices also meant poor players. I notice from MIRROR correspondent for Charleston, S. C., that Huntley's co., also playing at panic prices, is meeting thy same fate as to houses. I am convinced the cos. made a mistake in reducing prices through this country.—It may do in the cities, but small towns are disposed to judge of the merits of a troupe by the prices of admission. Of course it is a very great concession on the part of managers to give us for twenty-five cents what we have in the past been paying $1 for, and no very great difference either as to quality; but whether the policy is a good one or not can only be determined by a thorough trial.

ILLINOIS.

PEORIA.

Opera House (Lem H. Wiley, manager): May 29 and 30, Draper's Uncle Tom co. to good houses. Haverly's Minstrels, 15th. This will end the season here.

Items: The Standard Theatre was opened, 1st, with the Charlotte Thompson co. for one week at panic prices, fifteen and twenty-five cents. This house will be run through the Summer, playing week attractions at these rates.

Arena: Burr Robbins' Circus, 30th, to big crowds at twenty-five cents general admission. A gentlemanly lot, and gave good satisfaction. The Adelphi will close the season 30th, having had a successful season.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Maude Atkinson and co. closed a week's engagement May 23, playing to good business. Draper's Uncle Tom's Cabin co., 27th and 28th, to large houses. Ethel Tucker and co. began a week's engagement 1st.

Arena: Jared's Wild West Show, announced to appear 27th, 28th, 29th and 30th, failed to get further than Bloomington. Went to pieces in that city.

ROCKFORD.

Theatrical news is scarce. Opera House has been closed two weeks. For next month we are promised a ten-cent attaction.

Arena: Sells Brothers' Circus to large business May 27. Good ring performance.

GALESBURG.

Opera House (F. B. Kirch, manager): The Camilla Urso Concert co. appeared May 29 to a good house. No bookings.

INDIANA.

INDIANAPOLIS.

At English's the week was filled (better than the houses) with Our Surprise party in Pop, with John E. Ince as Pop. As mentioned in my wire of opening night, the house was filled to its utmost with a miscellaneous crowd, who would, had it not been for free tickets have crawled under Forepaugh's canvas. The use of free paper in quantities cannot be too severely condemned, at the reaction is always great. The various specialties were good and well received. Several outside schemes were introduced—presents of candy, of toys, of Japanese bric-a-brac and photographing the audience. For week of 1st the Matlack co. will play return date, on Friday night benefitting Assistant Manager J. H. Anderson, Mr. Anderson being cast as Horatio He is a clever gentleman, and should have a big benefit. On that night all of the Eastern press deadheads will patronize the box-office.

At Dickson's Helen Desmond had a moderately successful week, and barring her serious indisposition, the cast was very good. Miss Desmond has been worked down, and on Friday an hypedermic injection was necessary to give her force for Leah. Saturday night she left the co. to go to New York. Her place will be supplied by Joan Craven, who has made a very favorable impression here. The assumption of this role will necessitate doubling of parts. Week of 1st, the William Lloyd Dramatic co. in Damon and Pythias. This for the benefit of Knights of Pythias, and during a week of competition drills here by the Knights good business is assured.

The Zoo presented a good list of specialty people.

The Museum has had a gala week with fake minstrels, called Drew and Sackett's Mastodons. The business has been good. The Museum seldom suffers from counter-attractions.

Elbow Shots: Henry Cohen left the Desmond co. at Indianapolis.—Sam Lang and Dollie Sharpe, a team that have been on at the Zoo this week, join Pop co. in Chicago next week.—Kirkey, for some time manager of Acme Dime Comedy co. was given two years rest in the Southern Penetentiary last week for the theft of a gold watch in Vincennes.—Jennie Goldthwaite will not join the Desmond co.—Forepaugh had a big parade, 25th, and two fair tents of people. The patrons of the ticket office think that fifty cents for the show and ten cents for the ticket-seller a big per cent.—J. E. Franklin, who has been for twelve years a good advance man for Martin Golden, has been given the advertising for the Zoe. He is with Golden for next season.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): The German Volunteer was continued two nights of this week, May 25 and 26. No money will be made by the managers, who are as amateurish in their management as in their acting.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Pringle's Georgia Minstrels, May 25 and 26, to good business, at ten, twenty and thirty cents. Waite's Dramatic co., 29th, 30th, to fair houses; also panic prices.

Arena: Doris' Circus, 15th.

IOWA.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): McFaddon's Uncle Tom's Cabin, 25th, to good business. In order to fill time, played a return engagement, 29th, to light business. Power of Money, return date, 26th; fairly good business. The Aiken-Rogers comb. changed dates from week of 8th to 15th.

KEOKUK.

Keokuk Opera House: The Rogers-Aiken co. week of May 25 to light business at panic prices. The Union Spy 4th, 5th and 6th (benefit G. A. R.) and the opera Belthazzar, 8th and 9th. Both of these are "home talent."

Item: THE MIRROR is making friends every day. All of the dramatic news published in our daily papers is "scissored" from THE MIRROR.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Private Secretary May 26, under the auspices of the Library Association, to one of the largest houses of the season

Arena: Sells Brothers' Circus May 25, to large audiences. The performance did not meet expectations.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Barlow-Wilson Minstrels met with a cordial reception May 22; good house. The programme was well selected and contained new songs and fresh witicisms. Cold Day co. 8th; Arion co. 15th.

DES MOINES.

Foster's Opera House (William Foster, manager): May 22 and 23, Charlotte Thompson to large and well-pleased audiences. Power of Money 25th. Although not largely patronized gave good satisfaction.

Grand Opera House (W. W. Moore, manager): The Private Secretary was largely attended. Finest comedy of the season.

WASHINGTON.

Everson's Opera House (Moore and Simon, manager): Opening 1st, Harry Choate's Dramatic co. holds forth for one week at cheap prices, fifteen, twenty-five and thirty-five cents. While your correspondent was at the New Orleans Exposition, the Mountain Pink co., with Laura Dainty, had a very successful engagement here, and gave splendid satisfaction. The Jay Simms co. also played one night to fair business.

KANSAS.

LEAVENWORTH.

Standard Theatre (H. L. Leavitt, proprietor): This theatre will probably run all Summer. A complimentary benefit was tendered Ed. Leavitt, May 22d; crowded house.

Circus: John Robinson's Circus, 26th, exhibited to fair audience; good show.

Jottings: Manager Edward A. Church, accompanied by his son Frank, left for New York via Chicago, 18th.—Charles A. Reynolds, treasurer of the Grand, and Ed. Leavitt, of the Standard, are rusticating in California.—Geo. Annibal, husband of the late Mlle. Ida Vincent, an old minstrel and variety man, is seriously ill here. A benefit is spoken of.—Your correspondent desires to return thanks to THE MIRROR man in Denver, Col., for several copies of the *Elite*, the official programme of the Tabor Grand.

NEWTON.

S. H. Barrett's Circus gave two performances May 27, and in the main did everything advertised. The tent was crowded afternoon and evening.

TOPEKA.

Grand Opera House, (Wood and Updegraff (managers): Zoe Gayton in Mazeppa, May 26.

Item: The Bridges Twin Sisters' comb., billed to appear at Crawford's 29th and 30th, cancelled till late in season.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Little Nugget, a very bad conglomeration, represented to the public as a play, was announced, with something of a flourish, for a week. It struggled along three nights, and then gave up the ghost. The people engaged in its performance are well known in the variety profession, and should stay there, where their reputation is established and appreciation is assured. The season has closed at this house, which is the only one to make any money. It may be true, the balance is not so large as in former seasons, but it certainly is comfortable. The best attractions before the public have appeared at this house, the largest houses being drawn probably by the Boston Ideals and Joseph Jefferson.

Harris' Museum (P. Harris, proprietor): The Rinehart Children, in Little Red Riding-Hood, filled the Museum at every performance. Large numbers of children were pleased with the performances of these clever little artists. The Earle co. 1st.

Items: At Phœnix Hill Park, under the management of J. H. Friedlander, the Milan Grand Opera co. announced a week of opera, which was only partially filled on account of unfavorable weather. The organization has good standing, and the several operas given—Trovatore, Lucia, Faust and Martha—were favorably received. For Sunday is announced Martha and Norma. The weather permitting, an immense audience will be in attendance.—C. D. Hess was in town a few hours during the week.—Clark Cox, of New York, is engaged upon a new drop-curtain for the Grand.—James A. Revell, manager Harris' Museum, will benefit 8th. An attractive bill will be presented.—The Milan Grand Opera co. ventilated its affairs before the public through a misunderstanding which arose among those interested in its management. It seems Messrs. Lavine and Wolfsohn, who manage the business end of the concern, incurred the displeasure of Signor Montegriffo, who is supposed to have furnished the necessary wherewithal to keep the contact by making contracts with Managers Macauley, of Louisville, and Collins, of Cincinnati, for the same week. As it was proposed to break with Manager Macauley, he naturally claimed a money consideration. Hence the Signor's ire toward his business representatives. At all events the forfeit was paid, oil poured upon the troubled waters, and the singular spectacle of discension in an opera co. is no longer to be seen.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The closing attraction was Lizzie May Ulmer. She lost money here, May 25 and 26, because she advanced prices. Her business was bad and her co. worse. Dad's Girl was poorly done, and '49 was little better. Of course Lizzie May was good. She always is. But her co., with the exception of E. E. Grandin was very bad. George Ulmer, for various reasons, used the names of Ames and Lowell in the cast and did fairly well. Marie Parkhurst tried to look pretty and to act, and in both was a failure. Grandin's fun was easy and natural.

Peoples (William Wylie, manager): This has been a great week and was climaxed by Kate Sandford's benefit, 29th, to an overflowing house. The bill was a monster. Many of our amateurs volunteered.

Items: Owing to lack of patronage the benefit offered Manager Stockbridge by his numerous musical friends was abandoned. It is certainly a lamentable thing, and goes to show what gratitude is made of in the parts.—Bennet and Moulton's Opera co. is to play a week's engagement here, opening June 22.—Barnum's Circus, July 11.—The season at the theatre has been a successful one. It covers seventy performances. There is a fine chance to improve things, and I hope the house will be placed in the hands of a live theatrical manager who will give his personal attention to its interests.—What we need most is a new theatre, and I learn of several men willing to form a syndicate and build a house creditable to a city of 40,000 inhabitants.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): The Our Boys Dramatic co., booked for May 28, without cancelling or offering an apology of any kind, failed to appear. Manager Rock informs me that William B. Derby, of Boston, represented the co. and is responsible for this rather mean and unprofessional act. He also tells me that not even a "deadhead" came down to the hall to see the proposed performance. Lizzie May Ulmer in '49 to a very slim house 29th. James A. Herne, with a "faked" co. and about one-third of his scenery, gave a miserable performance of Hearts of Oak, 30th. The close of the second act was very funny. The drop descended, crushing a chair that was too far out, and left Ruby and Chrystal, like babes in the wood, hand in hand in front of the curtain. The baby was cross and had to be carried off, spoiling Mr. Clark's best scene, and a toppling and wiggly looking gravestone that represented Terry's substantial (?) monument in the last kept me in a state of anxiety until the performance was over. Mr. Herne told me it was positively the last performance of the play, as he should shelve it next season.

Arena: Van Amburgh showed to a tent full 27th. The menagerie was the subject of general ridicule. The ring performance was excellent.

Items: Charles E. Cook, of the Floy Crowell comb., is one of THE MIRROR correspondent's best friends and entertained your humble servant in a very courteous manner at Chelsea last Friday night. He will open his next regular season at Lynn August 24.—Our regular dramatic season closed 30th.—Dr. Sawtelle's St. Bernard Galaxy will appear week of 1st.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Star Dramatic co. closed a week's engagement to good business. Friday night Mr. Burns of the co. was tendered a benefit. Among the extra attractions was Mrs. Lillie Wilkinson, wife of Manager Wilkinson, who volunteered to play Lady Isabel in East Lynne. She gave her friends a most agreeable surprise. Her Topsy in Uncle Tom's Cabin, has always been considered her strongest character, but I am free to confess that her Lady Isabel is so far ahead of Topsy that the comparison is not worthy to be made. She read and acted Lady Isabel in a most thoroughly artistic manner, and at times fairly electrified her audience with bursts of pathos. I take exception, however, to the impersonation of Madame Vine as a cripple. The scar on the face is sufficient to carry out the story, without spoiling the effect of some very dramatic situations by a hobble. She was honored with a call before the curtain and received floral contributions in abundance. It seems like a waste of genius to have her remain off the stage. Her offers are numerous, but she declines them all, as she prefers remaining at home with her husband to travelling about the country. Bigelow's Garden opened 1st with Chanfrau in Kit for one week. The Boston Theatre co. follow with The Silver King for a week. The stage has been enlarged and some new scenery and a new drop added. The Dime Museum Pavilion opens, 15th. The alterations on the theatre will begin at once, and be finished in time to open early in the season of 85-86.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Best Dramatic co., managed by Quincy Kilby, came May 25, under the local management of the G. A. R., and gave three performances; but business decreased at each. Hot weather and panic prices accounted for it.

Arena: Van Amburgh's Circus exhibited May 29 on our baseball grounds. Two performances to full tents. The show is first-class in every respect, a number of the acts being new.

Items: Our dramatic season just closed has not been a successful one financially. We have had fifty-eight performances by thirty-five cos. Out of these only three have failed to meet expenses.—The attaches of Van Amburgh's Circus are the most gentlemanly set that I ever met. Mr. Reiche tells me that business is very good for such an early season. I am under obligations to him for courtesies.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Howorth's Hibernica co. May 29 closed our regular season. It failed to draw. Floy Cowell co. rent week of 1st and give a number of plays at panic prices.

Arena: Barnum's Circus 17th.

Items: Howorth's Hibernica closes 16th.—Barnum pays $100 license here.—Boss and McConnell's tent show is exhibiting in different parts of the city. Will remain a month.

NORTHAMPTON.

Opera House (George S. W. Whitbeck, manager): The Ullie Akerstrom co. played to good nouses all the week. She drew tears in East Lynne and Leah. Well received, being called at end of the third act twice. The Two Orphans 28th; The Pearl of Savoy 29th and 30th and matinee, introducing song-and-dance. Miss Akerstrom is growing in favor with the public.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Tony Pastor and his co. appeared on Thursday evening to a good-sized audience and were received with all the old-time favor. Haverly's Minstrels, Friday and Saturday evenings, were treated to a good business. Manager Blanchett takes a benefit 8th, followed by the Milan Opera co., 9th, 10th, 11th.

White's Grand Theatre (Charles O. White, manager): Morton and Bell's co. in Our Strategists held the tide against circus and all outside attractions and did a good business during the entire week. The co. is in better condition than ever before, and gives a better performance. Silver King is underlined for 1st, week; Robert McWade, 8th, week.

Squibs: Frank W. Fervins, formerly of the Detroit Opera House, has opened a Museum of Anatomy at 168 and 170 Woodward avenue.—The Detroit Lodge of Elks was organized May 28, with C. A. Mack as Exalted Ruler.—John T. Sullivan, Mae Clarke and others of the Rhea co. are planning for a tour of Michigan with some popular dramas.—Manager White, always on the alert for something original, had the vast audiences of Friday and Saturday, 29th and 30th, photographed from the stage, copies of which will be printed in a few days. Charley is booking carefully for the Summer season, and if the weather isn't intolerably hot he will have some good attractions to offer.—The employes of the Dime Museum were treated to a benefit May 30, but didn't retire from the active pursuits of life in consequence.—A more genial friend to the profession can hardly be found than George P. Goodale, of the Detroit *Free Press*, whose memory will ever be held in the greatest respect long years after he has passed in his checks.—J. K. Tillotson takes his boat, the *Saginaw*, to Chicago, 1st, and will run excursions along the Lake Michigan shore.—Manager Blanchett is now thoroughly domiciled in his new home at Sandwich, and will personally superintend the improvements which are promised at the Springs. We wish him all success in his new venture.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): W. J. Scanlan, May 26, in The Irish Minstrel, to a good house. Scanlan is a great favorite in Battle Creek, and always draws a good house.

Arena: J. B. Doris' Circus, 18th.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): May 23, Robert McWade, in Rip Van Winkle, to a small house. Thomas Keene, in Richard III., 25th, to about $300. Mr. Keene closes his tour on June 1 in Port Huron.

CHARLOTTE.

Kellogg's Opera House (C. F. and W. H. Marple, manager): W. J. Scanlan appeared May 27 for the second time within two months in the Irish Minstrel—giving, as usual, the very best of satisfaction. Owen Fawcett Comedy co., 4th.

Items: Charles Collins, the gentlemanly business manager for Scanlan, informs your correspondent that he has leased an opera house at Sedalia, Mo., and will give it his attention for the next three years. We wish him success.

IONIA.

W. W. Coles' Circus, May 26, to good business. Forepaugh, 26th.

HAVERHILL.

Academy of Music (J. F. West, manager): Lizzie May Ulmer in '49 pleased a good-sized audience, May 28. The season of this house closed with Miss Ulmer's performance. It has been very successful.

HOLYOKE.

Arena: Barnum's Circus and attendant side-shows drew immense crowds afternoon and evening of May 30. Country cousins blossomed out in full regalia.

CHELSEA.

Academy of Music (James B. Field, manager): Week of May 25, the Floy Crowell co. presented Queen's Evidence, Kathleen Mavourneen, Fanchon, A Man from Texas, Divorce and The Octoroon to good houses. Standing room only Monday and Saturday evenings. The co. is much improved since last seen here. As Fanchon the star made the hit of the week. E. P. Sullivan's McCloskey in The Octoroon deserves special mention, as does also the work done by C. Ed. Dudley and Justin Adams. Very low prices. Corinne week of 15th.

Item: I wish to thank Manager Cook, through THE MIRROR, for his many favors during the week, and also for set of photos of his star, Floy Crowell.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Robert G. Ingersoll drew a large house May 24. The musical burlesque, Exiled, by Thomas D. O'Brien, a young lawyer of St. Paul, was put upon the boards, 26th, 27th, by a co. of amateurs, for the benefit of the Catholic Asylum, drawing a large attendance. Very creditable performance. A. M. Doherty did a very neat piece of character work as an Irish gentleman. J. Shea and P. J. Schaub sang their roles finely. The audience were greatly pleased with the performance and applauded heartily. Barlow-Wilson Minstrels, 28th, 29th, 30th, drew full houses. M. G. Barlow and George Wilson were exceedingly good in their specialties. E. M. Hall is certainly the champion banjoist, and met with great favor. Hughey Dougherty is a feature. The specialties and sketches were finely given. A good co. throughout.

Olympic Theatre (Edwin P. Hilton, manager): Week of 25th, a co. of specialty people in a good olio, introducing Blanche Leslie, Addie Barton, Nellie Neville, Annie Cushman, George Lavender and Theo. Price. Fair business.

Arena: Sells Brothers' Circus billed for 12th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The Barlow-Wilson Minstrels made their closing visit for this season to crowded houses for a short engagement. This company has made its way to the head of all the minstrels, and gives a performance that well repays seeing. This was the closing attraction of the season at this house, and makes an end to a year in which, if it has not brought much money into the coffers of the syndicate, the determination of the management to have nothing but the very best attractions has placed the house on a higher level and drawn together, as a clientele, the very best people in our city. I understand that the same policy will be continued, and that if it is impossible to fill every night with a first-class attraction the house will remain closed. That the house has been well managed no one of the many cos. which have been here would be slow to confirm. The stage settings, programmings and all lesser details have been as nearly perfect as can be in a city of our size. We have been fortunate in having as an orchestra leader one of Thomas' former musicians, Frank Danz, Jr., and the music has been one of the excellent features of the year.

Items: The Pence Opera House, without a manager so far as I know, is enjoying a temporary revival—a sort of a feminine flurry of prosperity. For the past two weeks the Rentz-Santley and the [illegible] troupes have delighted good audiences.—At the Theatre Comique there are the same regular changes in the companies and bills, and the house seems to have a patronage that is, at all events, a paying one.—After a great deal of discussion as to the obscenity of the show-bills set by the Rentz-Santley co., the Society for the Prevention of Crime, etc., lately organized here, took the matter up and caused Mr. Breslauer, the city bill-poster, to be indicted for putting these bills before the public. The case was well fought by eminent counsel on both sides, and the jury, after a half hour's deliberation, brought in a verdict of not guilty. A member of the Common Council is now laboring to bring forth a resolution for that honorable body, which, he says, will settle this matter for a sure conviction the next time it comes up.—J. F. Conklin, manager of the Grand, has gone East to get up next season so far as it is not already filled. He and all who fall in with him will have a good time.—Arthur Huey, who has been for several years the natty assistant manager of the Grand, has completed his last year in that connection, and now retires to take care of private business ventures. Huey is a good fellow, and those newspaper correspondents who have had to write him up occasionally will probably feel as sorry to lose him as any one.—Sells Brothers' Circus is billed for 13th.

DULUTH.

Grand Opera House (Munger and Markell, managers): Abbey's Double Uncle Tom co. appeared May 27 to a good-sized but extremely dissatisfied audience. The co. is in every respect "snide," and they had the assurance to post pictures of Sarah Jewett around town, thereby leading people to suppose that the lady was with them. Also billed a co. of Swiss Bell-Ringers, which failed to appear. Mr. Abbey will do well to give Duluth a wide berth in the future.

WINONA.

May 27, John B. Doris Circus. Attendance good both afternoon and evening. Deserving of special mention are the Fisher Brothers' trapesing act; Riffa Bay knife-throwing; high Roman ladders by Fredericks, Glass and Le Van. Sells Brothers, 9th.

MISSOURI.

KANSAS CITY.

Our third annual Musical Festival under the direction of Theodore Thomas was held at the Coates Opera House May 23. The following programme was presented: Symphony No. 2 D Major Op. 36. Beethoven, in four movements; The Hunter's Bride, Robb, Miss Clapper; Barcorolle "Polyeute," Gounod, W. J. Winch; Hungarian Rapsody No. 12, Liszt; Scena and Aria "Freischutz," Weber, Madame Fursch-Madi; Flying Dutchman, Wagner; Duo, "Like to a Vision," Miss Juch and Mr. Heinrich; The Mations, Moszkowski. Miss Clapper received a hearty welcome, but Fursch-Madi bore off the lyric honors. Three times she was recalled, when Mr. Thomas, departing from his time-honored custom permitted an encore which was fully appreciated by the audience. The duo by Miss Juch and Mr. Heinrich was heartily applauded and the singers recalled. Altogether the programme was fault easly rendered. The audience was large and fashionable, and the occasion will be long remembered by lovers of music as being the brilliant event of the season. The co. departed same night for San Francisco. Your correspondent is indebted to Manager Charles H. Locke for favors.

Arena: John Robinson's Circus gave two of the best performances that have been presented here, but the pleasing features of the show are too numerous to receive particular mention. The street parade was the best ever seen here, and the arrangements at the show ground were conducted to the satisfaction of all. A noticable feature being the absence of a slouchy set of fakirs. The circus is under the management of D. S. Vernon.

Items: S. C. Constant, business manager of the Jolly Pathfinders, passed through en route from Fort Scott, Kas. to Mexico, Mo. He reports business good all through the West. Will close season in Chicago, 27.—The Emil Seifert Concert co. was organized here recently, and Manager Winkler leaves for Memphis to arrange for a trip through the South returning by way of St. Louis. H. S. Farge and Co's. Mexican and Wild West Show, gave performances for three days which drew large crowds.—The Madison Square Private Secretary co. (W. H. Gillette) opens at the Coates, 4th for three performances.—The Gillis Opera House has been closed several weeks.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): The Irving Dramatic co., amateurs from Hannibal, May 26, for benefit of Riverside National Guards. Fair audience; very pleasing performance. Miss Bowling, as Susie Gaylord a rollicking girl; Fredrick Lockley as Chips the rustic lover and Will Eeubene as Naylor the poet deserve special mention.

Arena: Cortina's Wild West, May 28, showed at Fair Grounds to an audience of 2000. The shooting by Professor Stubbs is the only feature.

MOBERLY.

Fursman's Circus, a twenty-five cent show, appeared May 22d to small business. [illegible] an exhibition to good business. [illegible]

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. [illegible] manager): Alice Oates Burlesque co. in [illegible] fared very poorly, May 25, 26 and 27th. [illegible] given by Eastman's orchestra, of this city, for the benefit of the ushers was enjoyed by a small audience.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): The Argonauts of '49 drew only light houses last week, although the audiences were well pleased with the performance. Lilly Hall and May Adams' [illegible] Burlesque co. week of 1st, opened to a fair house. The variety portion of the entertainment was very good. The opening part was set in an original style, being in the form of an evening party and was very [illegible]. The stump speech of Billy Bryant was funny but rather too suggestive for refined ears. The sketch of Ed Foreman and Ida Meredith was very [illegible] and was loudly applauded. Fannie Lewis sang [illegible] very sweetly. John B. Wills and May Adams are too well known to need favorable comment. The Four Planets—Forster, Hughes, Clarke and Louise—and the Ventinis in their specialties were [illegible]. The performance concluded with Hassanbad by Lilly Hall and the whole co., and proved to be a very amusing little burlesque. Last half of week Ixion, by the same co. will usurp the place of Hassanbad, and Esmeralda will hold the boards week of 8th. J. K. Emmet, 15th, four nights.

Washburn's: Bubbles drew medium houses last week and satisfied the audiences. It is full of music and fun and might possibly prove a Summer success. The Streets of London opened a week's engagement 1st, to a good house. The play is in five acts and after the style of Romany Rye or Lights o' London, and contains many strong characters and situations. The leading parts are assumed in a clever manner by Irene Taylor, Charles DeKress and Edward Murphy. The rest of the co. is very fair. Unfortunately much of the fine scenery of this co. cannot be used here owing to the smallness of the stage.

Items: Mr. Lynch, manager of the Argonauts, closed his season May 30, as he accomplished all he intended in bringing his co. and play before the public and testing the relative strength of both. He will now proceed to prepare for next Fall's campaign.—Wallie Lingard, who played Laura Clay in The Argonauts, was seized with a fit last Wednesday evening while on her way to the Academy. She had just crossed the ferry and had taken a seat in a car when the spasm came on. She was taken into Taylor's Hotel, where remedies were applied which soon enabled her to recover sufficiently to be taken to her home in New York. She appeared next evening.—The paralytic affection of George C. Jordon, of the same co., is improving very slowly.—During the absence of L. P. Washburn, Mrs. Washburn has assumed the reins of government at the Museum, and one of her first official acts was to lop off the head of Robert Bickle and reinstate Mr. [illegible] as business manager.—Edward Murphy, heavy of the Streets of London co., is a Jersey City boy, and was glad to meet many of his old friends.

NEWARK.

Park Theatre (Leonard Grey, manager): Mr. Grey will enjoy his annual benefit on the 4th, at which time Harrison and Gourlay will produce Skipped by the Light of the Moon. There will also be presented a scene from The Hunchback.

Newark Opera House (Fred Waldmann, manager): Harry Meredith is here for the week with Ranch 10.

Summer Pavilion Theatre (H. C. Danforth, manager): This theatre opened for the season last Monday with Gilday and Burke in Collars and Cuffs. Business first-class. This week the St. Felix Sisters are on hand with The Little Rover.

Grand Opera House (Leonard Grey, manager): Mattie Vickers is here for the week in Jacquine.

TRENTON.

Taylor Opera House (John Taylor, manager): A fair audience enjoyed a first-class comedy in [illegible] May 30. Roland Reed is a clever actor and has excellent support.

ORANGE.

Music Hall (G. F. Kingsley, manager): Mr. and Mrs. George S. Knight in Over the Garden Wall highly pleased a good sized audience May 29.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Haverly's Minstrels drew very large houses May 26 and 27. There was a good deal of novelty about the whole performance. [illegible] Cragg Family, proved, as they were billed, the wonders in their line. Daly's talented co. finished the week. Love on Crutches and A Night Off drew all the house would accommodate. There can be nothing [illegible] praise to say of the co. Every part was filled with a finesse that characterizes Daly's cos. The only new face, and a pretty one, too, was that of Edith Kingdon, who came into general favor at once. [illegible] five night engagement in The Old Kentucky Home is to be seen.

The Adelphi (Joseph Lang, manager): [illegible] Whitney's co. wound up the season at this house last week. Business fair.

Court Street Theatre (J. M. Hill, manager): [illegible] our season was opened Monday, 1st. Cheap prices will prevail for a few weeks—fifteen, twenty-five and thirty-five cents. Billy Kersands and his colored co. [illegible] trouble.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Bishop's Muggs' Landing co. did a fair business last week. The leading characters were assumed by [illegible] Bishop and Alf. McDowell, and each did well. Miss Bishop is a bright and sparkling little lady. [illegible] pleased her audiences greatly. Mr. McDowell [illegible] me of Roland Reed, which is sufficient [illegible] for his work. This week, The Stranglers of Paris.

Grand Opera House (C. H. Leland, manager): Billy Kersands' Minstrels did fairly well last week, presenting an excellent [illegible].

Casino: Business good last week. Prominent among the people announced are: [illegible] Harrison, Rosa Gaivin, Emma Forrest, Leopold and Bunnell, Larry Smith, Frank Emerson and Maggie Cline.

Items: The present week closes the season at the Casino.—Dore Davidson's role of Jagon, in The Stranglers of Paris, will be assumed by Frank Tannehill during the engagement here, Mr. Davidson being forced by ill health to take a much needed rest.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The Lennox [illegible] Hoop of Gold co. appeared past week to the usual good attendance. Maud Granger, supported by George Learock, appears in Article 47 and Camille current week. Stranglers of Paris is due 8th, one week.

Rand's Opera House (Gardner Rand, manager): A more popular co. than Augustin Daly's does not visit Troy. Crowded houses greeted their two performances May 27 and were well repaid, as A Night Off proved to be the best performance given in Troy this season. Ada Rehan and James Lewis were enthusiastically received, and their efforts were ably seconded by John Drew, Otis Skinner, Charles Leclercq, Virginia Dreher, and last, but not least, Mrs. George H. Gilbert. It is understood that this co. will reappear at this theatre upon their return from the Pacific Coast, and it is needless to say a repetition of their present success will follow.

Apollo Theatre (G. P. Phillips, manager): Reopens after a week's lapse, with a gigantic specialty co., June 1.

Hereabouts: The scenery of the Hoop of Gold co. was attached May 30 at the instance of Charles M. Rich, the advance agent, who claimed $326.50 back salary. After delaying a train, much trouble and several fights, the claim was settled by H. R. Jacobs, of Jacobs and Proctor.—L. M. Wolcott, who has been representing J. and P. here, was presented with a handsome gold-headed cane, 30th, by the attaches of the Griswold. He left on that date to join the Buffalo Bill Wild West Show.—Charles Mortimer was seen in town last week. He is to play six weeks with a co. touring Canada. David Geddes, of this city, has re-engaged with Pat Rooney.

ALBANY.

Leland Opera House (William Austin, manager): The Weston Brothers, in Our Minstrel Boys, gave a very poor entertainment last week, and receipts were not overwhelmingly large. The current week brings a veteran in the shape of Muldoon's Picnic.

Museum (Jacobs and Proctor, managers): The Stranglers of Paris, with Dore Davidson as Jagon, was a great drawing card last week, and the cast, while not as strong as that seen at the Leland earlier in the season, was, however, quite satisfactory. Galley Slave this week.

JAMESTOWN.

Arena: Pullmann, Dingess and Co. exhibited May 27 to fair business.

BINGHAMTON.

Binghamton Opera House (J. R. Clarke, manager): Hill's Dramatic co. played every night last week to fair audiences.

AUBURN.

Academy of Music (E. J. Matson, manager): The Newcombs filled a fairly successful five-night engagement beginning May 25. The Boston [illegible] did only fair matinee business, but sang to a crowded house evening of 30th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The Sawtelle Comedy co. finished a week's engagement at low prices May 30, and gave good satisfaction. [illegible] repertoire of twenty-one plays, eight were produced for our delectation, and among them I recognized the familiar faces of The Phœnix and Joshua Whitcomb.

[CONTINUED ON EIGHTH PAGE.]

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Clark, H. M.
Craig, C. G.
Cushman, Gwynne (2)
Carey, E.
Clements, F.
Caffrey, J. N.
Caird, Jessie
Cleaver, Lillian
Carleton, Will
Coleman, L.
Chalson, Henrietta
Culleton, Annie
Chapman, F. M.
Charle Adelaide
Dauvray, Helena
Denmore, Louise
Doty, D. G.
Davidson, Dora (2)
Dearborn, C. A.
Dean, W. J.
Douglass, Belle
Dodge, Julia R.
De Smith, Mary
Davis, Charles L.
Dean, Newton
Dunbar, C. D.
Dodd, Frank (2)
DeGarmo, Mrs.
Dayton, Eugene
Evans, Lulu
Elsler, E.
Eytinge, Rose (2)
Emmet, J. K. (Mgr.)
Eytinge, Harry
Errington, Lillian
Emmet, C. C.
Earl, Mabel
Elissi, Lizzie (2)
Edgar, George
Eustis, Fred
Elliott, W. L.
Forsythe, Kate
Fletcher, Sam
Ferguson, Mattie
Forrester, The
Fulford, E.
Frost, Fred.
Fawcett, Owen
Farmer, Harry
Fox, Della
Fassnidge, Lucy
Fredericks, Wm.
Ford, F. W. (2)
Fish, J. S.
Fenton, Emma
Gill, W.
Gardner, C.
Gale, W.
Grey, Ada
Gebbie, Richard
Gunter, A. C. (2)
Grady, C. J.
Gillette, Florence
Griffith, T. J.
Griffith, W. N.
Gardner, F. L.
Gray, Jessie
Godfrey, Carrie
Goodwin, P. L.
Gardner, E. M.
Gallagher, May
Greenaway, A.
Goldthwaite, Dora
Hosmer, A. O. (3)
Hayden, W. R.
Haswell, George
Hight, Fred.
Hosmer, Osmer (7)
Howard, Bronson
Herndon, Agnes (2)
Hogan, James
Hayden, Frank
Harrison, M.
Hosmer, J. C.
Hanna, E. J. (2)
Hill, J. M.
Horn, Miss
Hurst, Frank
Holland, Minor (3)
Hunn, Chas
Harlan, Wilbur
Hopper, Mr. C. (2)
Harriman, Chas.
Hill, Gertie
Hunter, S. M.
Impostor (Mgr.) The
Jansen, P. L.
Jones, E. D. (3)
Jones, George W.
Kendall, Ed
Knight, G. S.
Kennedy, M.
Keene, T. W.
Kelly, W. W.
Kreisig, Hans (2)
Keeney & Doane
Knox, Charles
Lestina, Adolph
Lee, Henry
Langtry, Mrs.
Lane, Frank
Lewis, Lillian
Ludlow, E. R.
Leland, R. (2)
Lacy, Harry
Lawrence, Ed
Leonard, M. B.
Lane, W. T.
Lloyd, F. G.
Lytell, W. H.
Ludlow, Charles
Lewis, Jeffreys
Lythe, R. W.
Lynch, Ed (2)
Lestner, J. J.
Livingston, Nellie
Maubury, Charles
Morse, F. F.
Murphy, Joe (Mgr.)
Moore, F. F.
Mace, James W.
Macy, S.
Morris, J. A.
Maeder, Frank (2)
Montrose, W.
Miller, Joachim
Mill, Mary
Marsh, Percy
Moulton, F. B.
Miller, Margaret
McKinney, J. W.
Milliken, Col.
McCloy, Fred H.
Moffitt, William
Morrissey, James
Mortimer, ——
Maubery and Overton
Morehouse, Lena
Montague, Mgr
Mortimer, Mabel (2)
Modjeska, Mme. (2)
Morton & Bell
Maguire, Mr.
Moreau, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Miller, Ch. A.
Maeder, Fred.
Marston, E. F.
Morgan, Willie
Maginnis, Dan
Morse, M. F.
Nourse, D.
Nelson, J. E.
Nicholson, P. F.
Nathal, L.
O'Neill, James
Oakes, Fred
Ohrenstern, C. J.
Odam, Walter
Paullain, L. N. (2)
Parrott, M. J.
Points, Tom
Putnam, Katie
Pingree, Emma
Penner, Carrie
Pitou, A.
Pendy, John
Poor, Charles B.
Phillips, Gus (2)
Pulsifer, Chauncey
Pagett, Will F.
Pollett, Geo.
Rainford, Milton
Robson, Stuart
Ramsden, F. (2)
Roseborough, V.
Randall, W. H.
Randall, J. A.
Russell, Harold
Raymond, J. T.
Rhead, Mr.
Rickaby, J.
Rogers, Katherine
Russell, Mary
Richards, Harry (2)
Rich, Carrie L.
Ranch 10 (Bus. Mgr.)
Russell, William
Ritter, Prof.
Rees, A. M.
Rodgers, Chas.
Robertson, Wm. H
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Rankin, Geo.
Rice, Mary L. (2)
Raymond, H.
Rider, M. L.
Remenyi, E.
Rees, Stella
Rahan, Arthur (2)
Rogers, Lorraine
Rice, Peter (2)
Steadman, Charles
Standish, Mrs. Annie
Seammon, A. Q.
Stewart, F. C.
Shewell, L. R.
Seymour, W.
Sargent, H. J.
Searle, Cyril
Standish, W.
Smith, A. R.
Starke, F. E. (2)
Strakosch, Maurice
Sanger, Della
Stuart, J. H.
Scanlan, W.
Scott, F. N.
Sheridan, W. E.
Stuart, Mary C. (2)
Sherman, Florence
Silliven, G.
Sheeran, Mr.
Smith, Mrs. John E.
Stoddard, Harry (3)
Simpson, Alfred L. (2)
Thomas, Agnes
Thompson, Charles
Thompson, J.
Taylor, W. E.
Turnock, Eva
Taylor, Marie
Turner, Fred.
Taylenre, Roland (3)
Tracy, H. (2)
Tobin, M.
Ulmer, G. T.
Vane, Sadie
Wilkins, Clarence
Wright, George L.
Westford, Gwen
White, Legrand
White, Douglas.
Webber, E. T.
Wanren, John
Welch, F.
Woodercon, J. L.
Wheatcroft, N.
Weed, Low
Wood, Daisy
Williams, Dan
White Slave co.
Wilson, M. M.
Welch, W.
Wyman, A.
Williams, C.
Watson, Louisa
Wood, Oliver
Warkensteen, A. J.
Wyndham, Charles
Wright, J. K.
Warde, F. (2)
Webber, Harry
Wainright, R. (2)
Zlande, W. F.

Color on the Stage.

Witnessing lately an operatic performance of considerable merit, we could not fail to observe that its musical effects were not a little marred by the inharmonious costuming of the characters.

We do not refer to a mistake in the cast as to persons, but to the want of discriminating and adjusting the colors of the various performers who had a part in the opera. In other words, there was a want of light and shade and proper contrast and adaptation in the selection of the tints, which should vary and yet blend in an agreeable picture.

In a musical drama the eye and the ear must be appealed to as allies, acting in accord in the reception and appreciation of the work presented. On the occasion referred to there was a predominant conformity of a tint which destroyed individuality and produced a wearisome monotony instead of a lively interchange and sequel of impressions.

This happy pictorial grouping in the main personages, and especially in the chorus, we look upon as a special gift in stage management. When the eye is propitiated half the battle is fought and the way prepared for the favorable reception of what is spoken or sung. Good grouping of shades and tints answers to musical counterpoint and furnishes that reciprocation and correspondence which produces harmony of effect.

Without invidious mention or omission, we may safely refer to some of the pictorial *ensembles* of the Kiralfy spectacles as almost perfect. The distribution of color, the placing and the perspective were most carefully observed, and entranced the eye with a similar delight as that with which well-timed music does the ear. The evil influences of a musical piece with an ill-assorted wardrobe is continuous from the rising to the fall of the curtain, and is never out of sight. In fact it constitutes the atmosphere of the performance and, if congenial, operates in every part and throughout every scene a discord, disintegrating the action of the music and unsettling the tranquil temper of enjoyment in the audience.

It is therefore as much the duty of a good manager to look after his pigments as the most skillful painter in oils, or as the commanding general to enter the field with appropriate colors to win the fight. As art improves among us we think more attention will be given to the proper "illumination" of a musical or other drama.

Shaking the Chestnut Tree.

A generation ago the favorite color for horses was chestnut, and a pair of well-groomed chestnuts always attracted admiring attention. After an interval of neglect the chestnut is revived and is again in vogue as the color.

Contemporary with this revival we have a parallel fashion in certain journals which "paint" their columns of chestnut hue, not quite so bright as in nature or the favorite horse, but rather faded and low in tone.

Why stale jocosity should have acquired the name of this fruit remains an unsolved mystery. At the same time the product so denominated brings money and makes the mare go. In the newspapers the chestnut crop flourishes, and, served out by the column, realizes for the purveyor a handsome return.

On the stage the drab nut, perhaps, by its Quaker hue, suggestive of quiet humor, is also made a source of revenue by colored vocalists. Especially by the end-man. That it is estimated at its full value may be understood when we find that in one of the courts an eminent Judge recently granted a preliminary injunction restraining an actor from performing with any other than a specified minstrel company, which alleges that he entered into a contract with them for two years as end-man at a salary of eighty-five dollars per week.

This looks like a pretty fair price for chestnuts, the commodity, as we have suggested, chiefly dealt in by the final man or men at the end—a phrase indicating that he is so named because he is so often at its wit's end. And well he may be, for his position is most arduous, it being his imperative duty to act as catcher for whatever ball is sent to him and return it with interest; it being a notable fact that the return is invariably of the chestnut order of fruit. It is not only on the minstrel stage that the end-man finds work. When Roscoe Conkling and Ben Butler are engaged in the trial of a millionaire's will in court they are called on not rarely to distribute the chestnut and to have it understood that they also are in the "end" business—sometimes apparently with no end to their supply of the sober-coated missiles.

These must be indeed valuable as compared with the colored minstrel variety of the article, if we may judge by the price paid by the auditorium by way of laughter and the client in hard cash.

We may therefore justly say Long live the chestnut and another shake to the good old chestnut tree!

Personal.

JANSEN.—Above is a portrait of pretty Marie Jansen, who has regained the popularity she formerly enjoyed by her *piquante* acting and clever singing as one of the Burgomaster's daughters in The Black Hussar at Wallack's.

CLAYTON.—Estelle Clayton has gone to the country for a few days.

POPE.—Manager Pope, of St. Louis, is registered at the Everett House.

HILL.—Caroline Hill has been quite ill the past few days at her home uptown.

SANGER.—Mr. and Mrs. Frank Sanger will go to Long Branch for the Summer.

LEIGH.—Helen Leigh is in receipt of an offer from C. R. Gardiner to star her.

LANSING.—Nina Lansing has returned to the city, having finished her work for the season.

MCCLOY.—Fred. McCloy is the metropolitan representative of several prominent out-of-town newspapers.

WINTER.—Letters received from William Winter state that he is having a most enjoyable stay in England.

PALMER.—A. M. Palmer and family will remove for the Summer to their country-seat at Stamford next week.

KELLOGG.—Clara Louise Kellogg starts out on a Summer concert tour on June 15. Whitney Mockridge will assist her.

KIRWIN.—Susie Kirwin will withdraw from the Wilbur Opera company temporarily and go to Atlantic City for her health.

BOOTH.—Edwin Booth will pass a portion of the Summer at his Newport cottage, and the rest of it in visiting friends.

BRETT.—Genevieve Brett has created an excellent impression as Daffodil in Bottom's Dream at the Boston Park Theatre.

HILL.—Manager J. M. Hill has deferred his return to this city for a few days. He is expected at the Hotel Dam next week.

GROVER.—Len Grover's My Son-in-Law has been well received across the Bridge. He has also made a hit in the leading comedy part.

MACKAYE.—Steele Mackaye has not yet arranged for a Summer season at the Lyceum, although there is still some talk of having one.

ALDRICH.—Louis Aldrich has been receiving a visit from his daughter at the Union Square Hotel. They will make a trip to Niagara this week.

FREEMAN.—Max Freeman has been engaged by Charles L. Andrews to play one of the correspondents in Michael Strogoff and manage the stage.

GORDON.—Amy Gordon is in Chicago making preparations to open a Summer season of comic opera. Will Morgan, her husband, has joined her.

JEWETT.—Sara Jewett and Mrs. Jewett, her mother, will go in a few days to their cottage at Pigeon Cove, Mass. It adjoins that of the poet, T. B. Aldrich.

MONTGOMERY.—George Edgar Montgomery, the critic and essayist, has gone to Buffalo to spend a few weeks with his wife's relatives, who reside there.

MAGINLEY.—Ben Maginley has arrived in town from San Francisco. He had a very pleasant visit, but found the return journey more than usually tedious.

SMALL.—Frank A. Small is devoting himself to the business management of several lecturers, including Colonel Knox, of *Texas Siftings*, and Sydney Rosenfeld.

SINN.—Colonel William E. Sinn will keep his Brooklyn Park Theatre closed throughout the Summer. His season opens the latter part of August or early in September.

FOSTER.—Augusta Foster will play Lady Macbeth, Volumnia in Coriolanus and the Empress in The Gladiator with Salvini, having been specially engaged for these parts.

ELDRIDGE.—Aunt Louise believes the proceedings at the Actors' Fund meeting on Tuesday were irregular because she arrived late and business was not deferred until her appearance.

DAMON.—Roland Reed has engaged Bertie Damon, formerly a Lyceum School pupil, for two years, to succeed Blanche Vaughan. She appeared in Cheek at Trenton on Saturday night.

CASTLETON.—Kate Castleton obstinately remains on the Pacific Slope, and her return to the East is in the dim futurity. She occasionally plays short engagements in the Coast interior.

MINER.—Harry Miner has the most commodious and luxuriously furnished business offices of any manager in the city. They are located directly over the lobby of the People's Theatre.

HUGHES.—Jennie Hughes was in town the other day. She was as bubbling in spirits as ever, and time deals gently with her. Miss Hughes is now Mrs. Hall, and she resides in New Haven.

CHASE.—A. B. Chase, while on a fishing trip at Rangeley Lakes, Mass., had the misfortune to break a leg. The sufferer was attended by his father, a well-known physician and surgeon.

MALONE.—John T. Malone writes that the statement that he is likely to be George C. Miln's leading man next season is wholly without foundation. He has held no communication with that gentleman.

CAREY.—A picture of Edna Carey adorns the first page of THE MIRROR this week. Miss Carey will be the provincial feature of the cast of the successful melodrama, Shadows of a Great City, next season.

MURDOCK.—That nervous little mite, Daisy Murdock, is said to be about to be led to the altar by a "well-known journalist." She is now playing with Nat Goodwin in Bottom's Dream, in which she has made a hit.

WILSON.—The statuette of Frank Mayo in Nordeck is the handiwork of Mrs. J. G. Wilson, and not of D. B. Sheehan. It was a labor of love, as Mrs. Wilson is the wife of the collaborateur of Mr. Mayo in writing Nordeck.

CAREY.—Edna Carey will finish her season's work with her engagement in My Son-in-Law in Brooklyn on Saturday. Next week this popular actress will go to her cottage at Hensonville, Catskill Mountains, for a vacation.

BROWNE.—The late George F. Browne, the actor, was buried from the Little Church Around the Corner yesterday. About 250 persons were present; among others Mrs. W. J. Florence and Mrs. Barney Williams, the actor's sisters.

ROSENFELD.—There have been a good many requests for a repetition of Sydney Rosenfeld's lecture on Stage Humor by professionals who were unable to visit the Bijou last Sunday evening. It is probable that it will be delivered again some afternoon in the near future.

MARKHAM.—Pauline Markham has returned to town after a tour at cheap prices. She finds that acting in emotional dramas before the unwashed million is a profitable undertaking. Next season Miss Markham will repeat the experiment, appearing in two new pieces instead of a hackneyed repertoire.

DAVENPORT.—Fanny Davenport is delighted with San Francisco. She says in letters recently received that the city has improved marvelously since her former visit, and that the masses appear to take rational enjoyment in simple, moderate-priced entertainments. Miss Davenport will return East the latter part of this month.

HOWSON.—The report, cabled from London, that John Howson has signed an engagement there for next season, is pronounced untrue by that gentleman. He will go out, as intended, with his talented sister, Emma Howson, next season in a new comedy from the pen of Robert Griffin Morris.

STANHOPE.—Adeline Stanhope played a successful engagement last week at the Brooklyn Grand Opera House in Lady Audley's Secret and Sweethearts. She will remain in town during the Summer, taking pupils in acting. Miss Stanhope, if she finds a satisfactory backer, will go starring next Fall in her new drama by Nelson Wheatcroft.

DOLARO.—Madame Dolaro has been specially engaged by Will Morton to play a short season at the head of the opera company he is to manage at Atlantic City, N. J., during the Summer. Madame Dolaro will produce her own repertoire—pieces in which she held an unrivalled position during her brilliant career in London. It is singular, by the way, that Madame Dolaro has never had an opportunity of presenting herself before the New York public in these works. Her engagement at the seaside opens early in July.

Keene's Season.

Among the familiar faces seen on the Square the past few days has been that of Lee Townsend, the business manager of Thomas Keene. Mr. Townsend claims that his attraction has had an immensely successful season.

"There was no sparing of expense in the manner in which the plays were put on the stage," he said, "and our reward all over was crowded houses. Mr. Keene began the season in Chicago, at Haverly's, now known as the Columbia Theatre, last September, presenting Richard III. The tragedy was magnificently mounted and was as historically correct as to costumes and scenery as it was possibe to make it. In fact, I doubt whether Shakespeare's play was ever produced in such a manner before outside of Booth's Theatre. It cost nearly $8,000 to put it on the stage that way, but it was a good investment, for the week's business amounted to over $10,000.

"From Chicago we went to Boston, where Keene opened at the Boston Theatre. Although we had been preceded there by Mapleson's Opera company, Irving and Booth, who had all played most successful engagements of three and four weeks each, we took in $14,000 in our two weeks' stay. Altogether the profits for the season will amount to between $45,000 and $50,000. Macbeth was presented during the season at a cost of $9,000 and Hamlet at an expense of $10,000. Our next season will begin again in Chicago at the New Opera House under John W. Norton's management in Hamlet. During the tour of the country we will play in this city and in Brooklyn, though at which theatres and for how long I cannot say. New scenery for the Shakespearean productions is now being painted by Charles E. Petford, the English artist. Some of the members of the present company will be retained for next season. I know not of what artists the coming season's support is to be composed."

Letters to the Editor.

A CHANGE IN MANAGEMENT.

ALBANY, May 31, 1885.

Editor New York Mirror:

DEAR SIR:—Allow us to correct a statement in last week's MIRROR made by your Buffalo correspondent. Harry Vaughn and Ed. McArdle's connection with Maude Granger's Creole company ceased after May 23. She is now under the management of the undersigned. Business has been very large everywhere.

Respectfully, OAKWOOD AND PERLMAN.

A REPLY TO CHIZZOLA

NEW YORK, June 3, 1885.

Editor New York Mirror:

My attention has just been called to a letter addressed to Joseph Haworth by C. A. Chizzola, manager for Signor Salvini, and published in the *World* of last Sunday. As the counsel of Mr. Haworth, I desire to correct some of the statements of that letter.

First—Mr. Haworth assures me he never solicited an engagement from Mr. Chizzola, and Mr. Chizzola stated to me on Wednesday last that he engaged Mr. Haworth at the request or suggestion of Signor Salvini's son.

Second—Mr. Chizzola engaged Mr. Haworth as leading support to Salvini and to play the principal part in the off-night's play. He has now flatly repudiated the last part of this agreement and informed Mr. Haworth that he will not give him the off nights during Salvini's first engagement in New York. This notice Mr. Haworth considers a violation of the contract on the part of Chizzola. It is true that Mr. Haworth has received more favorable offers. He has had numerous applications, but has neither made an engagement or considered an offer.

Third—Mr. Chizzola in effect charges that Mr. Haworth has written or suggested the numerous items relating to his engagement that have recently appeared in the daily and dramatic papers. Such, however, is not the fact. Mr. Haworth has written nothing, suggested nothing. He and his friends have believed that the items mentioned were written or inspired by Mr. Chizzola. If the items reflect upon that gentleman it would appear to be the reflection of his own conduct.

Fourth—It is doubtless true that Mr. Haworth would have considered it an honor to support Salvini, for he sacrificed fifty dollars a week to play with him and to be made the leading feature of the off-nights. But this part of the argument Mr. Chizzola now repudiates, and appears to be greatly annoyed because Mr. Haworth will not quietly submit to such an imposition.

Fifth—It is not becoming in Mr. Chizzola to speak of Mr. Haworth as "an artist who has exaggerated notions of his own importance," after having selected him from the principal actors of the country as the leading support of his star. Faithfully yours,

JOHN P. HUNT, Jr., 247 Broadway.

A STATEMENT FROM MR. RANKIN.

SAN FRANCISCO, May 23, 1885.

Editor New York Mirror:

Some kind friend has enclosed me a clipping from your very deservedly popular and—I am happy to add—prosperous paper, in which you refer to Judge Lawrence's recent decision in the Miller versus Rankin case, and state that all lovers of justice will congratulate Mr. Miller upon the result. Now, believing that you are a lover of justice, I ask you to allow me to make a plain statement of fact, that I think will throw a different light upon this whole matter. To begin with, Mr. Miller, in the opening complaint in this suit, has sworn his solemn oath that he wrote The Danites and that he wrote '49, and intrusted me with these manuscripts to deliver to J. C. Williamson, who was then (1879 or 1880) acting in London, England. How can this last statement be true, when you and every professional and private acquaintance of Mr. Williamson knows that he was not in England in 1879, 1880, 1881, 1882 or 1883; nor did he have any intention of going there. As a matter of fact, Mr. Williamson left this country in the Summer of 1879, with the intention of settling in Australia, where he is at this present time the most popular and powerful manager in that country. Can it be possible that Mr. Miller was so ignorant of the movements of so prominent a man, from whom he had taken five hundred dollars upon the ridiculous representation that he would write a play for him? Men who make their living that way don't lose sight of their victims so easily. Mr. Miller, when he made that statement, knew that it was false; but then his story had to have a beginning—and it was upon this kind of truth that he got his decision.

If Mr. Miller wrote the play of '49, that Mrs. Rankin and myself have been playing in for the past four years, then what has become of the work that Leonard Grover, Fred. G. Maeder and A. C. Gordon have done on the piece? As to the work I have done myself on the play, it simply amounted to the patching up of certain incidents and speeches from other works that were open to me or any one else to use. For example, you will find in the story told by the old lawyer in the first act, a reference is made to the will of Elenore Murphy. You will find the will of Elenore Murphy, as given in the play, on file in the Register's Office, in the County of Essex, Ontario, Canada. The name of the register is Wallace Askin, Esq. The rest of that act was written by A. C. Gordon, the original draft of which I have in his own handwriting. The climax of the second act was suggested to my wife and self by Mr. Cazauran. The scene between Carrots and the young man, in act third, is almost literally from Fanchon. The story of '49 is absolutely mine, with the exception of two lines, which I took from a work of Donald G. Mitchell. The situation where the old man '49, takes the place of the son and accuses himself of the crime was suggested by the last act of Arrah-na-Pogue—where Shaun takes the place of his sweetheart when she is accused. Of course the scene just previous to that situation was suggested by Rip Van Winkle. The recognition of the girl by the negro in act fourth is taken from The Sea of Ice, where Barabas recalls himself to Ogarita in the last act. The scene where the General offers himself in place of '49 is taken bodily, words and all, from Bret Harte's "Tennessee's Partner." The climax of that act is taken from The Octoroon.

No doubt that Leonard Grover will tell you where he got the last act, for it is all his work. I have not alluded to the work Mr. Maeder has done, because it would take too much space. The play of The Danites was suggested by a little sketch that Miller wrote, called "The First Families of the Sierras," and was written by the late P. A. Fitzgerald, of Philadelphia, from whom I hold a receipt in full. Mr. Miller or any of his readers never dreamed of writing a play from his sketch; nor did he know what form it would or could take until I read The Danites to him at 1119 Spring Garden street, Philadelphia, in the Fall of '76. In order to give the play a better hearing I induced Miller to father poor Fitzgerald's play, and for this "fraud" which he consented to practice upon the public I paid Miller $5,200 without the scratch of a pen between us. After I had paid him all this money, not content with the generous sum he had received, he impudently took the title of our play and tucked it on to his feeble little sketch, thereby invalidating our title and making it public property. If this is right in the eyes of just men, then I prefer to be wrong. As to Judge Lawrence's decision, I must consider it *honest*, if not *just*, deduced, as it has been, from the evidence of Miller and his witnesses; but the drama of '49, as produced by my wife and myself, I will continue to play until the end of our time. I am not in the habit of rushing into print, and though I may be blackguarded by Miller and his friends for the rest of my life, you will never hear anything more from me on this subject.

Yours truly, A. MCKEE RANKIN.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It was somewhat curious to observe during the past season by what ingenious devices the authorities of the Lyceum School of Acting endeavored to connect with that institution the name of Steele Mackaye as the practical head of the more or less numerous and generally less able corps of instructors. The complexion of affairs changed, and although Mackaye never did teach the scholars or serve in any manner except as a figurehead, the School authorities are now repndiating Mackaye and his methods. Yesterday a note was sent to me which read: "In order to disassociate (*sic*) the name of the Lyceum School from the Lyceum Theatre in name as well as in fact, the former will be known as the New York School of Acting. Mr. Mackaye has no connection in future with the Lyceum School. The connection with himself and Mr. Frohman has proven very costly in payment of their salaries and perquisites." I should think the desire to have the divorce of Mackaye and the School made public would be as strong with the former gentleman as with the proprietors of the latter. In this same communication from which I have quoted the announcement is made that "more than one-half the students of the Lyceum School have obtained engagement." In what capacity, I should like to know? Most certainly not as actresses in established companies. Apparently preparations are making for gathering from all points of the compass another batch of unsophisticated youths and maidens each of whom has managed to rake togethr $200.

* * *

In view of the tour Sardou promises to make in this country with Madame Janish next season, Frank L. Gardner, her alert manager, is preparing to reorganize his famous Central Park Band that it may be in readiness to serenade the distinguished visitor. But I'd like to bet Gardner a tombstone to an anthropophagi that the author of Fedora doesn't come out here at all.

* * *

Esmeralda was played by a scatch company last week in Williamsburg. Lizzie McCall took the part of Nora Desmond at a few hours' notice, and was unable to study it in time. The consequence was that she tripped frequently, but the first-night audience was good-natured, understood the plight she was in and treated her considerately. But the manager was furious, and he complains bitterly of a condition of things for which Miss McCall was not altogether responsible. In a note received from the actress yesterday she says: "I hope my friends won't be shocked to know that I am —married to a fellow as rich as myself. My life was so lonely and unhappy that I thought the company of a lonely young man might do me good. And the doctors are to blame. They said I must marry or die. I am the wife of Nestor Parkes Lennon, of the Madison Square Theatre." The fair writer does not say when or where the ceremony was performed, but I presume it was a recent occurrence. The newly-wedded couple will pass their honeymoon at a quiet retreat among the Pennsylvania mountains. Ever since the unhappy circumstance which clouded the life of Lizzie McCall, a few years ago, her health has been most delicate. The world, proverbially unkind and ungenerous, has not taken pains to present its rosiest side to the lady. I trust that her physicians' advice will lead to a curative result and that a happy domestic existence will wipe out recollections that cannot but be sad and painful.

* * *

John Howson was communicated with by John T. Raymond a short time since to play the part opposite to the star's in the comedy In Chancery, at the Madison Square. There was some haggling about terms, but finally, Mr. Howson says, they were accepted. Later he received a communication saying that another comedian had been engaged through Simmonds and Brown and his services would not be required. Mr. Howson does not impute dishonorable motives to Mr. Raymond, but he thinks that that gentleman's failure to acquaint himself with the moves of his dramatic agents was unprofessional, since it placed him in a false and uncomfortable position.

* * *

Frank Sanger has an uptown theatre offered to him with the privilege of a long run for The Skating Rink next Autumn. He is considering the matter at present. His plans have been somewhat disarranged, so far as New York City is concerned, by John Stetson. The latter offered Mr. Sanger time at the Fifth Avenue Theatre and the tender was accepted. No contract, however, was signed, and Mr. Stetson, having meantime secured The Mikado, coolly sent Mr. Sanger word that he would be unable to complete the agreement. The absence of a paper to make the arrangement binding leaves the manager of The Skating Rink with no redress. But he is likely to make a better date at a house better adapted for his purpose, and we shall have an opportunity of laughing over Goodwin's eccentricities in the skit at the current craze before the Fall has grown old.

* * *

The announcement that Miss Coghlan will abandon her starring tour and return to Wallack's is discredited by persons who should be aware of the lady's real intentions. The good business that is being done at the Grand Opera House with Our Joan this week has revived her failing courage. Sophie Eyre is awaiting the decision of Miss Coghlan and Mr. Wallack with unconcealed anxiety. She is in town, and her position for next season in the stock company cannot be settled upon positively until Miss Coghlan's future is disposed of. In either case the *habitues* of Wallack's will have a talented leading woman, for Miss Eyre's abilities are highly spoken of.

* * *

Sheridan Shook is devoting most of his time to his farm up the river. From his appearance, when he occasionally drops in on his friends at the Morton House, the life of an agriculturist agrees with him amazingly. Jim Collier thinks that his partner looks ten years younger, while Shook himself avows that he feels as if that many had been scratched off the past. He is going extensively into raising vegetables and fruit on his two hundred acres of fine land.

* * *

On all sides I hear expressions of satisfaction over the new names that were added to the Board of Trustees at the Actors' Fund meeting on Tuesday. Young blood and an active working element is certainly a desirable exchange for the worthy gentlemen who previously served as figureheads and actually impeded the transaction of business on many occasions by absenting themselves from the regular meetings and thus making it unable to secure a quorum. The first meeting of the new Board is called for Thursday of next week.

* * *

Sara Jewett has not signed yet for next season, although she had a number of fine offers. "I shall be in no hurry to come to a decision," said she to me the other evening. "The engagements that have been tendered are so good and so numerous that I do not give myself much concern about the future. I want to have time to think things over carefully before settling what to do. And I feel that I need rest, too. This I can have in perfection at my cottage at Pigeon Cove, where my mother and I intend to go in a few days for the Summer." Two of Miss Jewett's offers are from New York managers. I hope that she will, for the sake of her myriad of play-going admirers, accept one of these in preference to exhibiting her talents to our provincial cousins.

* * *

Mr. Chizzola has made his difficulty with Mr. Haworth a public matter by sending a letter around for publication to all the daily and weekly papers. Without suggesting the bad taste of this very unbusinesslike proceeding, I wish to call attention to the reply to Chizzola's communication written by Mr. Haworth's lawyer and published in another column. In explanation the talented leading man says: "Silence would better express my feelings toward Mr. Chizzola, but in justice to myself I think the public should have the truth. I now consider myself perfectly free to accept any offer I choose, although had Chizzola not broken faith with me I should have considered it obligatory to go with him." Mr. Hunt's letter is a better explanation of Mr. Haworth's position in this matter, and a stronger refutation of Chizzola's statement than anything I might say.

* * *

Monday was a gala day for Sorosis. It was the occasion on which the Committee on the Drama held forth. The question debated was the resolution, "That the Drama had its origin in the childhood of nations, and its purpose was and is now amusement, and not intellectual or religious culture"—a sensible and straightforward way of putting it, by the bye. The guests were Mrs. Ver Planck, author of Sealed Instructions; Mrs. James Brown Potter, the distinguished amateur actress; Mrs. A. M. Palmer and Florence Marryat. Bright and vigorous papers on the question under debate were read by Miss Marryat, Julia Thomas, Mrs. L. Fiske, Mrs. Titcomb, and the general discussion that followed was illuminated by brilliant flashes of feminine wit.

The Fifth Avenue Opera Season.

It is intended to carry on the season of English opera at the Fifth Avenue for the full six weeks originally set down. So far the managers are satisfied. Charles Ford, speaking to a MIRROR reporter yesterday, said:

"When Martha is withdrawn we intend doing Maritana, Carmen and The Chimes of Normandy. It is some time since the first two have been done here. After that we close the season; but some of the people will be used in my other company. Alfa Norman will rest until next season. On June 8 the road company opens in St. Louis. I have engaged Harry Allen, Alonzo Hatch, Louis Raymond, Henry Carlberg, Vance Chapman, Ethel Lynton, Alice May and Helen Standish. We travel as far as San Francisco."

The arrangement upon which the Fifth Avenue is held by the management provides that if the receipts go over $4,000 Ford and Wallace must pay half the rent; if not, then Rice, Miles and Barton pay it all. Last week it is said the receipts were $3,900, and the first week nearly that sum, and the opera management have not been obliged to fulfil the obligation respecting rental.

Jennie Chrystie's Indignation.

The confusion which arrises regarding names in the profession is not confined to the Maude Stuarts. Mrs. Sherwood's painful condition, which THE MIRROR recently published, was due to the desertion of her by her husband. She claimed that he had ceased to make any provision for her since meeting a woman named Jennie Chrystie. Most people concluded at once that this was the lady who for some time had been a member of Harrigan and Hart's company and mother of Little Peggy, the clever child who was a member of J. K. Emmet's company. The latter lady called at THE MIRROR office yesterday and indignantly denied this. "Heaven knows," she exclaimed, "I have had enough trouble without any evil reports going around concerning me. When I heard that Mrs. Sherwood thought it was I who had run away with her husband I went to see her at once. I have been before this confounded with the woman in question. Her name is Dickie Delmar. She tells every one she is the Jennie Chrystie who was with Harrigan, and has so represented herself, I understand, in Philadelphia, Albany and other cities. I have a good position with J. B. Polk's company and am re-engaged for next season. Mrs. Sherwood is now satisfied that I am not the person who is wronging her."

Mrs. Chrystie's name has never appeared in THE MIRROR in connection with the Sherwood case until now.

Henry Chanfrau's Season.

At Worcester, Mass., on Saturday night, Henry Chanfrau closes a six months' season of The Arkansas Traveller. He is satisfied with the success he has met in portraying the character made famous by his lamented father, and which was left him as a legacy. Young Mr. Chanfrau opened in the Traveller at Danbury, Ct., on Nov. 16. It was the most trying experience in his professional career, and but for the presence of his mother, Mrs. Henrietta Chanfrau, he would have broken down. Shrinking from the comparison that would be made with the creator of the part of Kit, and filled with sad memories of a father so recently taken away, the young actor shrank from the task. His widowed mother's presence and counsel at last nerved him to make an entrance on the stage. He found himself in the presence of a sympathetic audience, and before the play was over was at his ease and had made a success.

Since then Mr. Chanfrau has appeared in many of the leading cities of the Union, and has everywhere been received with marked favor. Especially in those cities in which his father was a great favorite has he been well received. His appearance piqued the curiosity of old theatre-goers, and the verdict of the season is that the mantle of Frank Chanfrau has fallen upon worthy shoulders.

The Cast of Nanon.

Yesterday Edward Aronson supplied a MIRROR reporter with the cast of Nanon, which is now in active rehearsal. It is as follows:

Nanon	Sadie Martinot
Ninon	Pauline Hall
Gaston	Billee Barlow
Houliers	Florence Bell
Abbe (probably)	J. Gisiko
Hector	W. H. Fitzgerald
Marquis d'Aubigne	W. T. Carleton
Marquis de Mersillac	Francis Wilson
Bombardino	Harry Standish

Rose Beaudet, Alice Vincent, Agnes Folsome, Eugenie Maynard, Carrie Andrews, Adele Langdon, Emma Hanley, Edward Weeks, William Waite, J. P. Tippets and H. A. McDowell have also been engaged.

The "Little Mountain Maid."

Amelia Somerville is very indignant that Rice and others should say she has the enlarged occiput. She alleges that Rice broke his contract with her. It appears that last Summer she was visiting her husband in Boston, where he was with the Barnum Circus. Charles Rice was sent to engage her for Adonis, but her husband did not desire her to play at all. After some pressure she consented, and created the part of the Merry Little Mountain Maid in the famous burlesque. Her salary was fixed at $60 for the eight weeks' engagement in Chicago. When she repeated her success in New York she asked for an increase, and it was granted—fifteen dollars. It was also then agreed that she should be engaged next season at $90 a week.

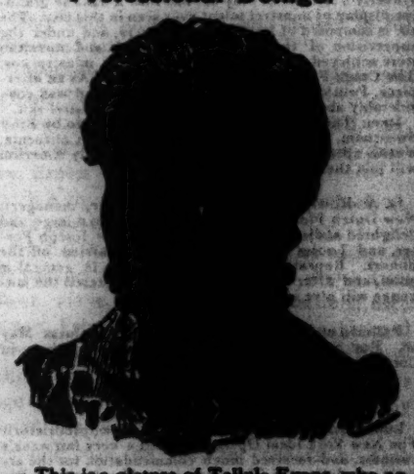
"When the 250th night approached," said Miss Somerville, "Mr. Dixey said to me: 'You must get another dress and some gloves.' The contract set forth that these should be provided by Mr. Rice. I went to him and he treated me very cavalierly, declining to pay for certain articles, and adding that Mr. Rich thought my salary for next season should be much less. Now, I was in a position to be independent and can certainly do without the Bijou; but I think that he should not allow a man to play the part who copies all the business I have invented."

The Business of Booking.

J. W. McKinney, special booking agent for Western managers, has begun operations for the Summer with an office at 112 Fourth avenue. Mr. McKinney is thoroughly familiar with the whole Western country, and can map out routes in quick order. He proposes to do his work in a thorough manner, and will cheerfully make known his facilities to those who may desire his services. His list of cities West of the Mississippi, his especial ground, is rapidly increasing, and now includes the Tabor, Denver; Coates', Kansas City; Boyd's, Omaha; Salt Lake; Crawford's, Topeka; New Opera House, Leavenworth; Wood's, Sedalia, Mo.; Burtis, Davenport, Ia.; Colorado Springs and Cheyenne; Waterman, Plattsmouth, Neb.; Moore's, Des Moines; Funke's, Lincoln, Neb.; Price's, Atchison, Kas.; Bowersock's, Lawrence; Mansfield, Springfield, Mo.; Tabor, Leadville; Pueblo, Col.; Salida; Dohany's, Council Bluffs, Ia., besides Staub's, Knoxville, Tenn., and Powers' two houses at Grand Rapids, Mich.

Mr. McKinney proposes to make his headquarters a bureau of information for managers, provincial and travelling, and will make a specialty of the amusement field between the Mississippi River and the Pacific Slope. He has been for some five years building up his business and many more in gaining his knowledge, and is now fully prepared to treat with managers and agents. Mr. McKinney has long been connected with the profession as business manager and agent with many leading attractions. He will give a good deal of his attention to the filling of State and County Fair and Exposition dates.

Professional Doings.



—This is a picture of Tellula Evans, who appeared as Arline, in The Bohemian Girl, at the Fifth Avenue yesterday afternoon. This was her first appearance in New York in opera, and she acquitted herself very creditably. Miss Evans has frequently sung the role with the same company on the road during the season, and was always received with favor.

—C. W. Coote has completed a new farce-comedy.

—G. H. Adams is in treaty for Le Voyage en Suisse.

—John G. Magie goes in advance of the Alone in London company.

—The Pop company now on the road is a venture of Marcus Mayer's.

—Myron Whitney will go with the Boston Ideals next season, after all.

—Flora Bemister has been transferred from the Polly company to Adonis.

—Newton Beers closed his season at Port Hope, Ont., on Tuesday night.

—Annie Douglass and W. H. Barton go with the Shadows next season.

—C. D. Hess has engaged the Mexican Band for his Chicago Summer season.

—Manager McVicker has engaged Herbert Ayling to play the fop in True Nobility.

—There will be four companies playing Bartley Campbell's dramas next season.

—The company engaged for the Soldiers' Home, at Dayton, left on Sunday night.

—Mme. Janauschek opened to a fine house in Butte City, Mont., on Monday night.

—Theodore Thomas' concert season in San Francisco is thus far a failure financially.

—George H. Murray will go in advance of the Devil's Auction company next season.

—Henry Mapleson, husband of Marie Rose, has opened a dramatic agency in London.

—Emelie Edwards has been engaged for the Parlor Match company by Evans and Hoey.

—Charles Welch, of the Fifth Avenue Theatre, was quietly married on Friday last to a Louisville lady.

—The Old World Gem company has disbanded. It only went on the road for a short preliminary season.

—Manette, the new opera in the Thompson repertoire, was successfully produced in St. Louis Sunday night.

—Henrietta Maurer, Mae St. John, Seth Crane and Belle Cole will appear at the next Casino Sunday concert.

—The Devereaux Opera House, at Oneida, N. Y., has been entirely refitted, and now has a seating capacity of 1,000.

—James L. Edwards has an offer to go with Clara Morris and one from W. J. Florence. He has not yet accepted either.

—Fred Runnells denies the statement that the condemned murderer, Achilles Onofri, was at any time a circus performer.

—Cyril Scott will open in two weeks with his company, playing a new farcical comedy. Emma Latham and others have been engaged.

—J. C. Scanlan is rehearsing a company to play Billee Taylor for Lillian Russell's benefit. The date is as yet unsettled, but it will probably take place on June 25.

—The New York School of [illegible] the Lyceum Theatre School) [illegible] ber. Professor Franklin Sargent [illegible] in charge.

—Marietta Nash, Eugene Cowles, [illegible] Yeamans, Lester and Williams, [illegible] the cleverest of Frank Sanger's [illegible] form a Summer company.

—Manager Hastings will not produce The Mikado at the Boston Bijou Theatre, as intended, because he cannot make [illegible] arrangements with the composer.

—The Mystic Isle, an idyllic play by [illegible] Rosenfeld, will shortly be produced. [illegible] also written a play called Dandreary's [illegible] being a sequel to Sothern's famous comedy.

—Dan Frohman says that the production of Impulse by the Madison Square company last week in San Francisco was a brilliant success in the artistic sense. Miss Cayvan made a hit as Mrs. Beresford.

—Rachel Booth closed with the Rag Baby on Saturday, having played her original part, Clairette. After visiting her Rochester home she will resume her vocal studies during the Summer in this city.

—W. F. Johnson, Harry Rich, Ada Trimble and Anne Locke are engaged for Campbell's Clio company; Charles Mason, George Backus, J. W. Hague, Sedley Brown and Lily Vane for the Paquita company.

—D. P. Steele and wife (May Stanley) receive an offer to join Wm. Us & Co., the former to play Ezra Kendall's part. He had understudied it, but Stetson [illegible] to keep Kendall during the Boston engagement. It is possible the lady will play Alice Harrison's part.

—Since Frederick Warde has been under his present management he has done well. Next season his company will be [illegible] by Harry Aveling and Minnie Willis. The company will open in Pittsburg on August 27. A short season will also be played in San Francisco. Robert Hudson will continue to manage.

—Nordeck has been rehearsed at least once a week on the road during the last few months, and a rehearsal is held at the Madison Square every Monday morning. Mr. Mantell is systematic; if he changes a word in a speech, a bit of business, at rehearsal, the change is not acted upon until the following Monday night.

—A Summer season of opera will be given at the Oakland Gardens, Boston. The following people have been so far engaged: [illegible] Peakes, James G. Peakes, Fanny Wentworth, Flora Barry, A. J. Hubbard, Emma Pitt, Tellula Evans, Florence Rooke, Thomas E. Christy, Georgie Tagliori, Horace Lewis and Charles Stanley.

—The young man named Bradford who was supposed to have committed suicide one day last week because his clothes were found in an empty rowboat, according to the World, sent a card in which is printed the name of THE MIRROR. The person in question has never written for this journal or been connected with it in any capacity whatever.

—The Democrat Job Rooms at Little Rock, Ark., offer inducements to managers [illegible] ling West and Southwest for all kinds of their printing. The management [illegible] reasonable claim that work done at the establishment will effect a great saving in freight charges, and their prices [illegible] are fully those of Eastern printers.

—Dora Davidson writes us that Mr. Mantell has withdrawn from the Stetson-Paris company because there is [illegible] cheap theatres and his patrons [illegible] be detrimental to the profession in general. Mr. Davidson adds that he expects to [illegible] with John A. Stevens to produce The Strollers in San Francisco early in July.

—James F. Crossen's Rosedale Dramatic company closed its third season in Omaha on May 27. Mr. Crossen says he has made nothing and lost nothing, and considering the times, is satisfied. His two first seasons were successful, and he looks forward to the future with confidence. He will play next season mostly, and open, as usual, in New England. Mr. Crossen's Summer retreat will be Asbury Park.

—Bartholomew's Equine Paradox, under the management of John D. Mishler, is booked for Omaha, where they close Dec. 1. Professor Bartholomew will take the horses to Oakland, Cal., and retire, keeping them for his own pleasure merely. Mr. Mishler will return to Reading, build a new theatre on the ground floor, and resume the management of the Mishler circuit.

—Next season Edwin F. Thorne will have two companies on the road. One, headed by himself, playing Hearts and Handcuffs, will open at the Grand Opera House, Chicago, on Sept 2. The company is not yet engaged. The past season was fairly successful for The Black Flag. Mr. Thorne is resting with his family at his country home, Pleasure Bay, near Long Branch.

—The John T. Raymond company closed an unbroken season of thirty-nine weeks at Halifax on Saturday, having opened on Sept. 3 last at Hamilton, Ont. Marry Woods says that it was pleasant and profitable, and that there was no reduction of salaries. He has written two songs, called "Constant and True" and "Blue-Eyed Bess." This Summer he will devote himself to writing.

—On June 29 McKee Rankin and Jay Rial become proprietors of the California Theatre. E. D. Price will have the business management with an interest. The company will include Frank Mordaunt, C. B Bishop, B. H. Harkins, J. J. Wallace, Joseph Holland, C. J. Edmunds, C. G. Ray, Robert Murray, Isabel Morris, Emma Marble, Helen Giddeon, Mr. and Mrs. Rankin and others.

—The cast for In Chancery at the Madison Square Theatre is as follows: Captain Mc. Cafferty, Thomas Glenny; Dr. Titus, C. P. Flockton; Detective, C. M. Collins; John, Edward Sothern; Buzzard, Lysander Thompson; Gawge, H. J. Holliday; Mrs. Smith, Clara Brandon; Amelia, Kate Wilson; Walter, May Robson; Kittles, Etta Hawkins. Forbes Dawson will conduct the rehearsals.

—"We have at last decided to quit playing Queena after this week," writes Miss W. Kelly. 'It does not draw, and notwithstanding Miss Hawthorne's [illegible] performance of the title role. We shall resume playing our repertoire of old [illegible] including Camille, East Lynne, Miss [illegible] etc., and on our arrival in San Francisco in August we shall produce for the first time Royal Divorce, an historical drama on the subject of Empress Josephine, written by [illegible] G. Wilson, author of Nordeck."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: Paper up for McCafferty and Carver's Wild West for 4th and 5th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Bennett and Moulton's Comic Opera co. closed a week's engagement May 30, to good business. Co. was a surprise in more ways than one, the costumes, singing, etc., being first-class. Quste won the hearts of our theatre-goers. Co. is to be increased to forty people next season. Prices will remain low.

Items: Opera House closed until Sept. 1.—A benefit for Manager Sweet is talked of.—We are indebted to Manager Baker and Business Agent Brayton, of B. and M. co., for courtesies. Both are very pleasant gentlemen.

OSWEGO.

Academy of Music: To-night (May 30) is the last appearance of the Standard Dramatic co. and it will be devoted to the benefit of the business manager. Pierce, of the Academy, appeared in Damon and Pythias. Engagement has given excellent satisfaction.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Rhea, 27th.

McKechnie Opera House (S. C. McKechnie, manager): House closed for past two weeks. Nothing booked.

CORTLAND.

Cortland Opera House (Mahan and Vosburg, managers): The Forresters played to good business, May 25 to 27. They are old favorites here and were warmly welcomed. Mahan's Musical Convention, 8th to 12th, conclusive.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Boston Ideals gave an excellent rendition of Fra Diavolo to nearly $1,000, May 28. The advance sale was the largest known at this house. The regular season at the Opera House has closed.

FLINT.

Music Hall (Thayer and Page, managers): The Taverniers Dramatic co. is playing to crowded houses at ten and twenty cents. Good company. They remain one more week.

LANSING.

Buck's Opera House (M. J. Buck, manager): May 27, Thomas W. Keene, in Richard III. The tragedian is very popular here, and he was greeted by a large audience, notwithstanding the fact that fancy prices prevailed. Rhea, in The Power of Love, 6th.

Personal: Walter H. Edwards, a very promising and capable young amateur of Lansing, has been offered by Manager Hudson a good position in support of Frederick Warde for next season. Mr. Edwards has accepted and will join the co. at Pittsburg, Pa., August 31.

OHIO.

DAYTON.

The Grand (Larry H. Reist, manager): The Arne Walker Dramatic co. presented the Two Orphans, East Lynne and A Celebrated Case during past week to medium business. The co. is composed of a number of clever people, and gave a fair performance of the three familiar plays.

Memorial Hall Soldiers' Home (Samuel Henderson, manager): The Summer season at this beautiful theatre will open 6th with the popular comedy, Our Boys. Performances will be given every Tuesday and Saturday nights instead of three times a week as was customary heretofore. The co. will include fifteen people. By the following list one can readily see that it contains unusual talent: Henrietta Crosman, Augusta S. Van Doren, Louise Balfe, Mrs. J. Clinton Hall, Ida Ward, Bella Crosman, Lillie Ward, J. Clinton Hall, F. C. Huebner, Thomas L. Coleman, John F. Ward, G. H. Leonard, Raymond Holmes, Sheridan Tupper and H. M. Cahoe. J. Clinton Hall, stage manager.

Cues: The Rinehart Juvenile Opera co. will be at the Grand next week in Little Red Riding-Hood.—The Arne Walker co. closed season here. Irvin Walker informed me that they were on the road fifty-one weeks.—The Springfield Band is at Weidner's Opera House to-night, 31st.—Bartholomew's Equine Paradox will be at the Grand week of 8th.—It will look quite natural to see Johnny Ward strolling around the Home once more.—The many friends of Louise Balfe will be pleased to know that this lady will be one of the Home co. this Summer.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Tony Pastor May 27 had a good house. This veteran variety manager never has anything poor to offer his patrons, and his co. this season is especially fine. From beginning to end it is almost one constant laugh. A better pleased audience never left the house.

People's: R. O. Gorman in Conrad; or, The Hand of a Friend, past week. Business, as usual, tip-top.

On the Wing: Wheeler's will open for a Summer season, with Morton and Bell's Strategists, followed by Miner's Silver King for week of 8th.—Professor Greve's Orchestra, which has made music at the People's during the Winter left Friday for Columbus, where they have an engagement for the Summer. They will be missed very much by the patrons.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): People's Novelty co., a very inefficient lot of people, came May 25 with the intention of remaining a week; but their performance the first two nights was so rank that Manager Stoffel cancelled the engagement and sent them off. Their trunks were mortgaged for $125 to a man in Tiffin, and when he (the man from Tiffin) put in his claim the poor co. was in a fair way of going to pieces. Fortunately some one of the co. had the requisite amount tucked away in a sock; so they were permitted to depart. Fun on the Bristol, 1st, week.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): Business still continues good and the stock co. has proved a success. This week Hidden Hand will be put on, with Camille D'Elmar as Capitola.

Comstock's Opera House (F. A. Comstock, manager): The testimonial to Wallace Black and Will Casey drew a fair house May 28. The performance was very good. The singing of Messrs. Knell and Black and the specialties of McGwine, McDonald and Taylor and Dorgan, Jenkins and Casey meeting with most favor. This week Bartholomew's Equine Paradox, return date. Next, Rinehart Juvenile Opera co.

Items: T. A. Kennedy has returned from a Southern trip with the Comedy Four.—John Hannon is home for the Summer after his third season with William Stafford.—Treasurer Miller, of the Grand, is rusticating at Put-in Bay.—Harry Penn, the veteran manager, is in town.—W. H. Compston, of the Mountain Pink co., is shaking hands with old friends here.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Findlay's star is again in the ascendant. I am enabled to furnish you with another chapter in the Misco serial. Fate smiles serenely, the goose hangs high, and A. F.'s Humpty Dumpty will be here in all its effulgent glory 28th, 29th and 30th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): The Naiad Queen was produced five nights and matinee (Friday), beginning May 26. The audiences have been very large; at several performances the capacity of the house was tested and people turned away. This is certainly the finest entertainment ever given in Springfield. To properly describe one's thoughts on beholding the marvellously beautiful scenery, costumes and tableaux would be almost impossible; but I must say it is truly grand. About 350 school children, becomingly attired and thoroughly drilled, assist in the rendition of the opera. Several prominent lady singers of this city aided materially in its production, while some from neighboring towns were also praiseworthy. Mr. Trump is deserving of credit for obtaining such a delightful attraction, and Arthur C. McKnight merits liberal praise for the splendid production of his opera.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): Large and fashionable audiences greeted Youngstown's favorite actress, Henrietta Crosman, the last three nights of last week. She appeared as Ada Ingot in the comedy of David Garrick, given for the benefit of the Grand Army Post under the direction of D. H. Wilson, a rising young actor from Cleveland, who assumed the role of Garrick, making due allowances for the natural appreciation of Miss Crosman's acting, due to city pride, yet her reception was little less than an ovation paid to her unmistakable ability. We who had seen her in the lightest of comedy parts; in The White Slave and The Private Secretary cos. were not prepared for the emotion, fire and pathos she gave to Ada Ingot. Beautiful in face and figure, superbly dressed, she captivated the audience. Next to Miss Crosman in artistic success was the portrayal of Garrick at the hands of Mr. Wilson. He gave to the role the thoughtful reading of the thorough student and the easy dignity and carriage which seldom come to so young a man. The lines of Garrick are strong, and none but a thorough actor could have won the approval of so critical an audience. The play and the farce preceding it have brought to the surface some remarkable amateur talent in the support. Cecile Livingstone as Penelope, in The Area Belle, was charming and fully the equal of many soubrettes who have achieved popularity. J. M. Evans and W. H. [illegible] were a surprise to their many friends. [illegible] Ingot and McGrannigan as Chivy, do not fall [illegible] professional standards.

[illegible]: The roller-rink craze is too feeble to [illegible] an amateur performance.—The news-[illegible] of danger from fire still rings in the ears of [illegible].

OREGON.

PORTLAND.

[illegible] Opera House (A. S. Gross, manager): Olivette was produced May 18 to a large house, and business has been good all week. Louise Lester did excellently as Olivette, and no room for improvement seemed apparent. The success of the evening was achieved by Louise Edgar, who sang the part of the Countess exquisitely. Her acting was also all that could be desired. Edwin Stevens gave an excellent rendition of the character of Duc des Ifs, and the same may be said of Frank Valeya as Coquelicot. Harry Gates did well, as usual, in the part of Valentine. Costumes handsome.

New Market Theatre (J. P. Howe, manager): Fred Warde received a hearty welcome May 18 in the play of Virginius. His acting was, of course, almost perfect. The support is fair. The business, although good, was not what it ought to be. Wages of Sin next week.

Items: The Tivoli is closed on account of hard times.—Edwin Stevens is stage manager at the Casino. The selection was a good one, as Mr. Stevens has had experience and is a hard worker.

PENNSYLVANIA.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Boston Ideals presented Giralda 26th to well-filled house. Enthusiastically received. The co. is very strong, both in chorus and solo, giving on the whole the best comic opera ever presented in this city.

Loose Joints: Miss E. H. Ober, proprietress and manageress of the Boston Ideals, is about to dispose of her interest in this co. to Messrs. Whitney, Barnabee and Co., and retire with a competency realized from a well-directed enterprise, which demonstrates that merit in the profession will surely meet with public recognition. Geraldine Ullman leaves the co. shortly to commit matrimony in Boston. May happiness attend her in the new field.—The regular season at Music Hall closed May 26, having been fairly successful, at least to the proprietors of the hall, and not particularly disastrous to any co. except Barney McAuley's.

HARRISBURG.

Opera House (Markley and Till, managers): The Boston Ideals closed the season with the very successful production of the new opera, Giralda, May 25. It is almost impossible to speak in sufficiently glowing terms of the opera and its production. There was nothing left to be desired, either considered vocally, instrumentally or in a dramatic sense, as both eye and ear were pleased with the perfect accord. It would be rank heresy to deny that the Ideals have reached a plane much above the English opera cos. which are now occupying that field of endeavor, as they are themselves their only parallel, and hence incomparable. In justice to this most perfect organization, I simply repeat in that sentence a verbal criticism made by a friend at my elbow. Geraldine Ulmar sang with much correctness and sympathy the title role, while Mathilde Phillips won the most spontaneous encore of the evening in her aria in act second. Of the male principals Mr. McDonald was *facile princeps* when measured by the pleasure his singing produced; but Messrs. Karl and Morsell won much applause for their work, though of a different nature. It goes without saying that the orchestra was good. The attendance was fairly good. Nothing underlined.

READING.

Grand Opera House (George M. Miller, manager): Lizzie Hinton, 4th, week.

JOHNSTOWN.

Union Hall (Weaver and Jordan, managers): The Standard Opera co. played at cheap prices May 29 and 30, to fair business. About on par with other cheap attractions, but worth hearing at prices asked. Dutch Pinafore co. 5th, 6th.

ERIE.

Opera House (William J. Sell, manager): The unanimous opinion of the large audience that greeted Haverly's Minstrels, May 28, was that it was the grandest display of minstrel talent ever seen in this city. The co. is composed of forty-five performers, and under the supervision of the Gormans. Wonders and novelties were achieved never before attempted by minstrel cos. The Cragg Family are indeed wonderful. As an afterpiece, Political Appointment was given, and was considerably above the order of the average minstrel skit.

Item: The co. will be joined 8th at Chicago by Billy Sweatnam, and later on start direct for California, where, upon his return from Australia, Billy Emerson will join them.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): New Dutch Pinafore was given May 29 to a large and delighted audience. E. L. Newhard as Sir Joseph Porter, and Louisa Essing as Josephine, carried off the honors. Repeatedly recalled. The co. in general is good, and after having thoroughly mastered the language will give a splendid performance.

CORRY.

Pullman and Dingee's Circus to good business May 26. Best performance in the circus line ever given in Corry.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The New York Ideal Opera co. closed a very fair week's business, and received much commendation for the artistic rendering of The Mascotte, Pinafore and Patience. Low prices.

Providence Opera House: The All-Star Dramatic co. played to increasing business all the week, quite a good audience being present Friday and Saturday. House closed this week.

Theatre Comique: Arrivals for the week—Frank E. McNish, in his sketch, Silence and Fun; the Caporal Ballet, Laura Rose, Carrie Wentworth, Malley and Bryce, Eddie Leslie, Low and Ruge, and Marie Sherman. The burlesque of Ixion will close the performance. It is cast to the full strength of the co., with a good ballet, new music, etc. At the benefit to Manager Hopkins, on Friday afternoon and evening, the seating capacity of the house was fully tested, and must have greatly pleased the beneficiary.

Sans Souci Garden (W. E. White, manager): Henry Chanfrau as Kit proved a good drawing card last week. This week the Boston Theatre co. in The Silver King, with Frazer Coulter, Dan J. Maguinis; Rachel Noah, Grace Thorne and other popular members of the co. in the cast. Special scenery and appointments are promised.

Items: The coming of Barnum on Thursday, 4th, is eagerly looked for by thousands of little ones, and without doubt by many "children of a larger growth."—The members' reception by Providence Lodge B. P. O. E., Friday evening, was a great success.—Mary Waldron, daughter of John Dougherty, of the New York *Evening Telegram*, who has been singing with the New York Ideal Opera co., scored a great success.—George W. Cross will visit his former home at Solon, Me., next week.

SOUTH CAROLINA.

CHARLESTON.

Over one hundred performances have been given at the Academy of Music this season, and although business is conceded to have been generally bad, Mr. Owens tells me his profits are one-third greater than last year.

The profession will be glad to learn of the marked improvement in health of Mr. Owens, who came to Charleston in October on account of ill health and looking very much broken. His improvement is probably due to the combined influence of our delightful Winter climate and a long rest. He leaves Charleston buoyant and cheerful, and with our best wishes. He will spend a few days in New York; then repair to his Maryland farm for the Summer, and take the road in September, appearing in Baltimore and other large cities.

W. T. Keogh, the present assistant, will have control of the Academy next season, if the property (which is for sale) does not change hands. In fact, Mr. Owens told me that even if the property was sold he would make it a stipulation that Mr. Keogh should be retained as manager, provided, of course, he proved himself to be efficient. Mr. Keogh will spend the month of June in and around the Empire City, and the rest of his vacation with Mr. Owens at his farm.

The Charleston Conservatory of Music, under the successful management of Secretary Hermann Mueller, closed its maiden season 1st. Prof. Mueller is an accomplished artist and the accredited correspondent of the New York *Figaro* and *American Art Journal*.

After elaborate preparations, Manager Cohen, on the 1st, formally opened the New Brighton Hotel and Casino, Sullivan's Island. A grand ball was given at the Casino at night, and morning, afternoon and evening concerts by Hall's Boston Band, which has been engaged for the season.

TENNESSEE.

MEMPHIS.

People's Theatre (Harry Walker, manager): This is the only house now open. It is doing a good Summer business, with the following people: Howard and Alton, Billy Gray, Emma Huppuch, Lew Milton, Dick and Ida Cummings.

Items: Contracts are all let and the work of tearing down Leubrie's Theatre will begin next Wednesday. The improvements when completed will have involved an outlay of $17,000.—Joseph Brooks was here on a flying trip last Wednesday.—John H. Robb and wife are expected here next Tuesday. They will spend some time here with Mr. Robb's mother.

TEXAS.

HOUSTON.

Pillot's Opera House (H. Greenwald and Son, managers): Wallack's Theatre co. played to small houses May 25, 26, 27 and matinee 27th, presenting Victor Durand, Diplomacy and Lady Clare. This is by far the best co. that has been here this season, and it is to be regretted that they fared so badly. Weather too warm.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Aimee and her co. drew out fair houses May 20 to 22. The co. is very fair throughout, J. O. Barrows and Newton Chisnell being especially good. Mam'zelle was played first two nights and Divorcons last. The introduction of players in the audience, although not new, has a very novel and startling effect, and never fails to draw forth unbounded applause. Aimee's voice is a sad ghost of what it was, yet she always received a recall for her songs. Barrows was once recalled.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): The Dora Wiley Opera began a two weeks' engagement May 25. Since the opening of the engagement large audiences have attended every performance. The Mascotte was given 25th, 26th, 27th, and Olivette 28th, 29th, 30th. Further announcements cannot now be made.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The New York Standard Opera co. opened May 25 in Olivette, following with The Chimes, The Mascotte and Pinafore during the week. Good business, although there was rain every day and night. The Standard is one of the best little cos. that ever toured to Virginia. Emma R. Steiner, the directress, deserves great praise for her painstaking and careful training of the co. Under her instruction it ought to meet with great success. Mlle. Escalena and Misses Atherton and Barton divide the honors and applause. Thomas Martin's Coquelicot and Howson Roby's Captain De Merrimac, kept the house in an uproar. Arthur Percy has a full round bass voice and was well received. The entire co. gave great satisfaction.

DANVILLE.

It is with much surprise and regret that our theatre-going people learn that the Opera House is to be closed and turned into business offices. Although the loss of the House causes much regret, we still have a little hope of securing attractions to the city. W. C. Hoyt, associate manager of the Opera House, and M. H. Mosely, manager of Kittie Rhoades comb., will fit up and run the Masonic Hall as a theatre through next season.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The last attraction of the season was the Mendelssohn Quintette Club Concert, May 28, to a very appreciative audience. Cora Giese in her selections in part second received hearty applause. "Airs Russes," by Mr. Franko; "A Dream," by Mr. Ryan, and "La Fille du Régment," by Mr. Giese, were features and delighted the audience. The concert throughout was a treat that our home talent has long desired.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Private Secretary closed on May 24, what was probably the most successful week's engagement of the season. The bright and sparkling little comedy was presented to large and appreciative audiences at each performance, and the laughter was incessant. The Cattermole of M. A. Kennedy is a breezy, lifelike piece of acting. He plays the part for all it is worth and really makes it the principal role. Mr. Gillette as the Rev. Spaulding had but to show his lean, hungry looking self to call forth peals of laughter, though he himself never once even so much as smiled. The stage setting was up to the usual excellent standard of the house. The house remained closed until the 30th and 31st, when Tony Pastor and co. appeared, after which it went into the hands of the carpenters to prepare for the opening of the Summer season by the Thompson Opera co. on the 7th.

Academy of Music (Jacob Litt, manager): On the 22d, 23d and 24th, Bartley Campbell's Galley Slave was presented by a co. that did not seem to have any name or title, and it is just as well, as it was very poor. On the 26th and 27th the lady chorus of the Musical Society presented Suppe's operetta, The Boarding School. The operetta was excellently put on, the ladies being assisted by several members of the Stadt Theatre co. The chorus was large and effective, numbering about seventy-five. The third and last concert of the Arion Club was given on the 28th. The Arions were assisted by the Cecilian choir, and conducted by Professor Pomlins, of Chicago. The first part of the programme consisted of miscellaneous selections, while the second part was made up from Cowen's sacred cantata St. Ursula. This was its first performance in Milwaukee, and said to be the third in this country. The solo parts were taken by Fanny Kellogg, Mrs. Hayden, Mr. Knorr and Mr. Kurzstisch, the chorus introducing the full power of the Arion Club. Amaryllis was given by the Arlington Quartette, 29th and 30th. The Lorellas in Mishaps 31st. Haverly's Minstrels will close the house on the 7th, when it will go into the hands of the carpenters to be completely remodelled.

Items: A co. made up principally from members of the disbanded Leavitt co., with a few additions, has been filling the week of the 25th at Slensby's. They give really the best show Slensby has had this season. The co. includes Kelly and Belmont, sketch; Manchester and Jennings, in songs and dances; Dempsey and Mortimer, specialists; William Kellogg in songs; Debbitt, Indian club swinging, and the Hamilton sisters.—The chief attraction at the Dime Museum last week was Professor Harger's study in wax, representing the sick room of General Grant, with attending physicians and members of the family.—The Summer season at the Park opened on the 1st, with Grau's French Opera co. The repertoire includes Boccaccio, Fanchon, La Perichole, La Fille de Madame Angot, Girofle-Girofla and Chimes of Normandy.—The Summer season at the Grand Opera House will open on the 7th, with Thompson's Opera co. in Iolanthe.—Thomas' Orchestra, assisted by Mme. Materna, Fursch Madi and others, will take part in the Musical Festival, 18th, 19th and 20th.

WAUKESHA.

The new Amusement Hall, completed May 15, was formally opened on Thursday evening last by Bartley Campbell's Galley Slave co., Messrs. Berger and Enos, managers. The audience numbered between 600 and 700 people, the largest ever known at a public entertainment here. The hall is very large, while the stage is nearly double the size of that in the Opera House. The dressing rooms are fixed up in modern style with every convenience. The building is owned by a stock co. of young men. None but first-class companies will be played. Professor Thieles' Comic Opera, Amaryllis, was given 27th, by fifty selected singers from Milwaukee. After the opera the participants were given a ball by the management.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Margaret Mather appeared week of May 25 in Romeo and Juliet, Leah, The Honeymoon, The Hunchback, Lady of Lyons and as Lady Macbeth. Artistically speaking, every performance was an unqualified success: but from a financial point of view, the engagement did not prove satisfactory. This was owing, however, partly to the warm weather and partly to the numerous other attractions. Frederick Paulding and Milnes Levick received much praise from the local press. Cyril Searle Comedy co. June 1.

Crystal Palace Opera House: This delightfully cool place of amusement opened for the Summer season May 25 with the Carleton Opera co. in Merry War, Francesca Gutbrie and W. T. Carleton, at once made themselves favorites. Fra Diavolo was sung Friday and Saturday nights. The receipts were highly satisfactory. Drum Major's Daughter June 1.

Royal Museum: Zozo proved a strong attraction for Queen's Birthday, and remainder of the week the performance gave much satisfaction. Hoop of Gold, June 1.

Opera House: Notwithstanding the counter-attractions this house was comfortably filled nightly during the week. The Lytell co. give a very neat performance of Hazel Kirke. Banker's Daughter June 1.

Presentation: On Thursday night, at the close of the third act, Mr. Lytell was presented with an illuminated address from some of his many admirers. Mrs. Lytell (Blanche Mortimer) also was the recipient of a handsome diamond set. Appropriate speeches were made, and the affair passed off pleasantly.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Harry Miner's Silver King co. appear May 27 to a small house. By request the co. remained over and presented the same play, 28th, to a fair-sized audience. The play was well presented throughout, and should have been greeted by crowded houses. I. F. Brien acted well and was recalled at the close of each act. His recitation of his dream was excellently rendered. Helen Blythe as Nellie Denver was fine, and her good acting brought forth frequent applause. The entire support was unusually good. This is undoubtedly the best co. we have had this season. E. A. McDowell, who is a favorite here, is billed to appear with the Private Secretary co., 5th and 6th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: N. Y. City, 8, week.
AIMEE: San Francisco, 25, two weeks; San Jose, June 9; Stockton, 10; Woodland, 11; Sacramento, 12, 13; Virginia City, Nev., 15; Carson, 17; Salt Lake, Utah, 18, 19, 20.
ATKINSON'S PECK'S BAD BOY CO. NO. 2: Boston, 25, two weeks.
AUGUSTIN DALY'S CO.: Chicago, June 1, five weeks; San Francisco, July 13, four weeks.
AIKEN-ROGERS CO.: Quincy, Ill., June 1, week; Oskaloosa, Ia., 15, week.
BARRY AND FAY: Salt Lake, June, 3, 4, 5; San Francisco, 8, two weeks.
BERGER'S GALLEY SLAVE: Albany, 1, week; Rochester, 8, week.
BOSTON THEATRE SILVER KING: Providence, 1, week; Worcester, Mass., 8, week.
BEEDLE AND PRINDLE'S PLEASURE PARTY: St. Paul, June, 1, week.
BENNETT MATLACK: Indianapolis, June 1, week.
BANDMANN-BEAUDET CO.: Cincinnati, June 1, two weeks; Louisville 15, two weeks.
CAPITAL PRIZE CO. (Sully's): N. Y. City, June 1, three weeks.
C. B. BISHOP: Sacramento, Cal., 4 to 7; Woodland, 8, 9.
COLD DAY CO.: Topeka, Kas., June 5, 6; Council Bluffs, Ia., 8.
DIXEY-RICE BURLESQUE CO: N. Y. City—indefinite season.
DENMAN THOMPSON: Fremont, Neb., 4; Grand Island, 5; Cheyenne, Wyo., 6; Central City, Col, 9; Georgetown, 10; Colorado Springs, 11; Pueblo, 13; Salt Lake, Utah, 15, 16; Ogden, 17; San Francisco, 22, three weeks; Portland, Ore., July 20, week.
E. A. MCDOWELL'S CO.: London, Ont., 3, 4; Chatham, 5, 6; St. Thomas, 7, 8.
ESMERALDA CO.: Jersey City, 8, week.
EFFIE ELLSLER: Buffalo, June 1, week.
EARL DRAMATIC CO.: Louisville, June 1, week.
FANNY DAVENPORT: San Francisco, June 1, two weeks.
FRED. WARDE: Walla Walla, Wash. Terr., 4, 5; Missoula, Mont., 8; Helena, 9 to 13; Bozeman, 15, 16; Helena, 17; Deer Lodge, 18; Anaconda, 19, 20; Butte City, 22, week; Salt Lake, 29, week; Denver, July 13, week.
FANNY LOUISE BUCKINGHAM: Denver, June 1, week.
FUN ON THE BRISTOL: Cleveland, 8, week.
FLOY CROWELL: Fall River, Mass., 1, week; Marlboro, 8, week.
FRANK MAYO: N. Y. City, May 18—indefinite season.
GRACE HAWTHORNE: Sioux City., Ia., 3, 4; Omaha, 5, 6.
GILDAY'S COLLARS AND CUFFS: Toledo, O., 1, week; Chicago, 15, two weeks.
HENRY CHANFRAU: Worcester, Mass., June 1, week.
HARRIGAN'S CO.: Brooklyn, June 1, two weeks.
HOOP OF GOLD: Montreal, 1, week.
HOWARD'S UNCLE TOM CO.: Philadelphia, 1, week.
HEEGE'S BAD BOY CO.: Chicago, 1, week; Cleveland, 8, week; Philadelphia, 15, week; Newark, 22, week.
JANAUSCHEK: Butte City, M. T., 2 to 6; Anaconda, 8; Deer Lodge, 9; Missoula, 10; Spokane Falls, W. T., 11; Walla Walla, 12, 13; The Dalles, Ore., 15; Portland, 16 to 20.
JOHN A. STEVENS: San Francisco, June 8.
JOHN T. RAYMOND: N. Y. City, 8, two weeks.
JENNIE CALEF: Pittsburg, 1, week; Indianapolis, 8, week; Cincinnati, 15, week.
JOHN E. INCE (Pop): Chicago, June 1, week; Milwaukee, 8, week; Chicago, 15, week; Cleveland, 22, week.
J. B. POLK: Boston, 8, week.
J. K. EMMET: N. Y. City, June 1, two weeks; Jersey City, 15 to 18.
KATE CLAXTON; N. Y. City, 22.
KITTIE RHOADES: Brunswick, Ga., June 1, week.
KATHERINE ROGERS: Bridgeport, Ct., June 1, week; Providence, 8, week.
LOTTIE CHURCH'S CO.: New Haven, 1, week.
LIZZIE EVANS: Cleveland, 4, 5, 6.
LIZZIE MAY ULMER: St. John, N. B., 4, 5, 6; Halifax, N. S., week.
LILLIE HINTON: Reading, Pa., 4 to 10; Norristown, 11, 12, 13.
LLOYD TRAGEDY CO.: Indianapolis, June 1, week.
MARGARET MATHER: Brattleboro, Vt., 4; Keene, N. H., 5; Athol, Mass., 6—close.
MAUBURY-OVERTON CO.: San Francisco, June 1, three weeks.
MESTAYER'S WE, US & CO.: Boston, May 18, three weeks; San Francisco, June 15.
MURRAY AND MURPHY: Waltham, Mass., 4; S. Farmingham, 5; Middletown, Ct., 6; Meriden, 8; Ansonia, 9; Torrington, 10; Thomaston, 11; Bridgeport, 12.
MATTIE VICKERS: Newark, N. J., 1, week.
MAUDE GRANGER: Troy, June 1, week; Montreal, 8, week; Rochester, 15, week.
MAUDE ATKINSON: Terre Haute, Ind., June 1 week.
MUGG'S LANDING CO.: Orange, N. J., 4; Brattleboro, Vt., 5, 6.
MORTIMER-WEAVER CO.: Des Moines, Ia., 1, week; Dubuque, 8, week; Moline, Ill., 15, week.
N. C. GOODWIN: Boston, 25, two weeks.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Galt, Ont., June 22 (open Fall season).
OWEN FAWCETT: Charlotte, Mich., June 4.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Kansas City, 4, 5, 6; Cheyenne W. T., 8; Denver, 9 to 13; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Ogden, Utah, 23; Salt Lake, 27 to 29; Virginia City, Nev., 30, July 1; Carson City, 2; Reno, 3, 4; San Francisco, 6, two weeks.
POWER OF MONEY CO.: Chicago, June 8.
RHEA: Battle Creek, Mich., June 4; Jackson, 5; Lansing, 6.
RANCH 10: Newark, N. J., 1, week; Brooklyn, E. D., 8, week.
ROSE COGHLAN: N. Y. City, June 1, week;
ROBERT MCWADE: Detroit, 8, week.
SILVER KING CO.: Detroit, June 1, week; Adrian, Mich., 8; Toledo, O., 9 to 13.
SEALED INSTRUCTIONS CO.: Chicago, June 8, three weeks.
STRATEGISTS CO.: Toledo, June 1, week.
STRANGLERS OF PARIS: Rochester, June 1, week; Troy 8, week; Montreal, 15, week.
STANDARD DRAMATIC CO.: Meadville, Pa., June 1, week; Newcastle, 8, week; Corry, 15, week.
TAVERNIER CO: Pittsfield, Mass., 1, week.
UNCLE TOM'S CABIN (Howard's): Philadelphia, June 1, week.
ULLIE AKERSTROM: Holyoke, Mass., 15, week; Springfield, 22, week.
WALLACK CO.: Chicago, 1, week.
W. E. SHERIDAN: Philadelphia, June 1, week.
WESTON BROTHERS: Buffalo, June 1, week; Philadelphia, 8, week.
WAITE'S DRAMATIC CO.: Constantine, Mich., June 1, week.
ZOZO: Brockville, 4, 5, 6; Belleville, 8, 9, 10; Kingston, 11, 12, 13; Brooklyn, 22, week.
ZOE GAYTON: Ft. Scott, Kas., June 3, 4.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Boston, June 1, week; Albany, 8, week.
ARION BELL-RINGERS: Faribault, Minn., 8 to 12.
BIJOU OPERA CO.: Newberne, N. C., 3, 4; Hampton, Va., 5, 6—close.
BENNETT-MOULTON OPERA CO.: Springfield, Mass., June 1, week; Buffalo, N. Y., 8, week; Portland, Me., 12, week.
CARLETON'S ENGLISH OPERA CO.: Montreal, 25, two weeks—close.
CORINNE MERRIEMAKERS: Boston (Museum), June 1, two weeks; Chelsea, 15, week.
DUTCH PINAFORE CO.: Johnstown, Pa., 5, 6. Pittsburg, 8, week; Cincinnati, 15, week.
EUSTIS' BURLESQUE CO.: Worcester, Mass., June 22, week.
FAY TEMPLETON OPERA CO.: New Orleans, June 1, indefinite season.
FORD'S OPERA CO.: N. Y. City, May 25, five weeks.
GRAU'S OPERA CO.: Chicago, two weeks.
GRAU'S FRENCH OPERA CO.: Milwaukee, June 1, week; Montreal, 8, three weeks.
HOLLYWOOD OPERA CO.: Cleveland, June 1, week; Mansfield, 8, week.
MILAN OPERA CO.: Cincinnati, June 1, four weeks.
MEXICAN TYPICAL ORCHESTRA: St. Louis, June 1, week.
MCGIBENY FAMILY: Cadiz, O., 4.
MILLER'S OPERA CO.: Bangor, Me., 1, week; Waterville, 8, 9, 10; Skowhegan, 11, 12, 13; Bath, 15, 16, 17; Rockland, 18, 19, 20.
LILLIAN RUSSELL: N. Y. City (Casino)—indefinite season.
LUCIER CONCERT CO.: Richmond, Va., 3, 4; Gardiner, 5, 6.
RINEHART OPERA CO.: Dayton, O., June 1, week; Cleveland, 8, week; Toledo, 15, week.
ST. QUINTEN OPERA CO.: Cleveland, O., 25, two weeks.
THEODORE THOMAS CONCERTS: Denver, June 8; Council Bluffs, Ia., 9.
THOMPSON OPERA CO.: St. Louis, April 27, six weeks; Milwaukee, June 8, two weeeks.
WILBUR OPERA CO.: Pittsburg, June 1, week.
WILEY-GOLDEN OPERA CO.: Richmond, Va., 25, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Moorehead, Minn., 4; Fargo, Dak., 5; Grand Forks, 6; Winnipeg, 8, week.
BILLY KERSANDS: Rochester, 25, week; Buffalo, June 1, week; Cleveland, 8, week; Cincinnati, 15, week.
CALIFORNIA: Cincinnati, June 1, week.
FULTON'S: Birmingham, Ala., June 1, week.
HENDERSON'S: Chicago, June 1, week.
HAVERLY'S: Bay City, Mich., 4; Muskegon, 5; Milwaukee, 6, 7; Chicago, 8, week; Minneapolis, 22, 23, 24.
HI HENRY: Columbia, Pa., 4; Lebanon, 5; Pottstown, 6.
LESTER AND ALLEN'S: Philadelphia, 8, week.

VARIETY COMPANIES.

BRYANT, RICHMOND, SHEEHAN AND COYNE: Brooklyn, June 1, week; N. Y. City, 8, week.
CHARLES T. ELLIS: Philadelphia, June, 1, week.
CHARLES FOSTELLE: New Orleans, June 1, two weeks.
FANNY HERRING: Washington, 8, week.
GRAY-STEPHENS CO.: Brooklyn, June 1, week.
IDA SIDDONS' MASTODONS: Chicago, June 1, two weeks.
LANG'S COMEDY CO.: New Haven, June 1, week.
LILLY CLAY'S ADAMLESS EDEN: N. Y. City, June 1, three weeks.
SILBON'S CUPID CO.: N. Y. City, 25, two weeks.
ST. FELIX SISTERS: Newark, N. J., 1, week.
TONY PASTOR'S OWN CO.: Chicago, June 8, two weeks.
YANK NEWELL: Denver, 25, two weeks.

MISCELLANEOUS.

HOWORTH'S HIBERNICA: Abingdon, Mass., 4; Bridgewater, 5; Plymouth, 6; Rockland, 8; Lowell, 11, 12, 13.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Columbus, O., 1, week; Dayton, 8, week; Springfield, 15, week; Akron, 22, week; Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Chicago, June 1, ten days; So. Bend, Ind., 13; Goshen, 11; Kendallville, 16; Kalamazoo, Mich., 17; Grand Rapids, 18; Reed City, 19; Manistee, 20; Flint, 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Ionia, 26; Lansing, 27; Detroit, 29; Toledo, O., 30; Jackson, Mich., July 1; Ypsilanti, 2; Hillsdale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay, 10.
BARNUM'S: Providence, 4; Boston, 8, week; Fall River, Mass., 17; Lynn, 24; Portland, Me., July 15.
BUFFALO BILL: Toledo, O., 3, 4; Detroit, 5, 6; Elmira, N. Y., 17.
COLE'S: Hastings, 4; Charlotte, 5; Owosso, 6; Bay City, 8; E. Saginaw, 9; Ludington, 10; Manistee, 11; Cadillac, 12; Traverse City, 13; St. Ignace, 15; Marquette 16; Flint, 24.
COUP'S EQUESCURRICULUM: Williamsport, Pa., June 1, week; Philadelphia, 8, week.
CORTINA'S WILD WEST: Monmouth, 4; Burlington, Ill., Ia., 5, 6; Davenport, 8, 9; Rock Island, Ill., 10, 11; Sterling, 12; Aurora, 13; St eator, 15; Ottawa, 16, 17.
DORIS': Elkhart, Ind., 15; Battle Creek, Mich., 18.
FRANK ROBBINS': Belleville, Ont., 4; Sterling, 5; Napanee, 6; Kingston, 8; Gananoque, 9; Brockville, 10; Prescott, 11; Morrisburg, 12; Cornwall, 13; Ottawa, 15; Alexandria, 16; Montreal, 17, 18.
KING-BURKE: Ft. Scott, Kas., 4.
MCCAFFERTY'S WILD WEST: Elmira, N. Y., 6; Binghamton, 9, 10; Syracuse, 11, 12; Oswego, 13; Watertown, 15; Rome, 16; Utica, 17; Little Falls, 18; Amsterdam, 19; Schenectady, 20.
ROBINSON'S: Fremont, Neb., June 6; Sioux City, Ia., 8; Missouri Valley, 10; Blair, Neb., 11; West Point, 12; Norfolk, 13.
SELLS': Portage, 4; Necedah, 5; Sparta, 6; Winona, 9; Red Wing, 10; Hastings, 11; St. Paul, 12; Minneapolis, 13; Duluth, 15; Minneapolis, 18.
VAN AMBURGH'S: Nashua, N. H., 4; Manchester, 5; Concord, 6; Pittsfield, Mass., 20.

A Counter Irritant.

Our playwrights have a new and powerful adversary to contend with, far more formidable than rolling rinks and free-and-easy amateur associations.

While the stage does in its vocation much, this opponent does more; its activity and invincibility as compared with the theatrical allotment is as a thousand to one.

In other words, the chief business of a whole swarm of newspapers is apparently to crowd upon the public with extraordinary rapidity and frequency, if we may so speak, a deluge of criminal complications beyond the powers of ordinary conception and invention. Whole armies of eloping beauties, all the children of wealthy parents, and a perfect Mississippi of most engaging blondes and brunettes, including numerous escapades and love passages of fascinating cowboys.

The incessant pressure of these romantic incidents and alluring personalities must to a certain degree dull the edge of mere stage happenings and such loveliness as the ranks of the profession can furnish. What though the Dianas and Niobes and Rolandos of the newspapers may be mainly the creation of space-working reporters, all the same they have their hour, and turn aside intending theatre-goers from investment in the customary tickets of admission.

Where is the redress if the case as stated is admitted? Beaten on the ground of realities and dressed-up mummery, what is the aspiring dramatist to do? Obviously turn his back flat upon the criminal courts and the red-painted pages of the dailies and launch out boldly in a province that is properly his own.

Let him bid good-bye to sewers and slums, to the bedizened beauties of the current press, and the swash of commonplace characters double lacquered with journalistic crib, and enter the grand domain of art and imagination. Let each man follow his own plow, and not cross-cut the furrows out of time and place and season.

This will, we think, please the public quite as well. When they enter the theatre they would like to leave the vulgar, every-day world behind them and pass an hour or two with the loftier, purer and better creations of the poet and the dramatist. And such we shall be pleased, at the earliest ouportunity, to announce as the tendency of the times.

The Quaker City's Big Theatre.

An amusement resort that will be the largest in Philadelphia is in course of erection. It stands on the site of the old Masonic Temple, Jayne street, west of Seventh. It has not yet been named, but it will consist of a theatre and museum combined. The latter will be patterned after the Eden Musee, New York. The main (theatre) auditorium will be seventy-three feet from floor to roof, and will seat 3,300. There will be no posts or pillars to obstruct the view. The stage will be comparatively small — width, 60 feet; height, 33; depth, 35.

The main entrance will be on Chestnut street, where Egyptian Hall now stands. This entrance will conduct the patron to the Musee. The ornamentations of various landings will be very elaborate. A roof-garden is proposed. The house will be open all the year round. Prices will range from twenty five cents to one dollar. The final work on the theatre proper will be completed in August. A daily programme, containing the news of the day, is to be printed on the premises.

Many managers on the Square, representing important enterprises, have not yet engaged their actors for next season. The general complaint is that salaries asked are too high for the times. There seems to be an incipient deadlock in the engagement business, for the actors are as stiff in holding to their terms as the managers are in refusing to accede to them.

Nine performances of The Private Secretary (Gillette's) were given at the Grand Opera House, Milwaukee, during the week of May 26. C. A. Haslam writes THE MIRROR: "Manager Marsh says he never saw larger or finer audiences drawn during one whole week in Milwaukee. He is anxious for us to return on our way back from 'Frisco."

Ada Gray's season closed at Niblo's Garden on Saturday. Manager Watkins says that Manager Poole was so well satisfied with the business that he regretted that he could not extend the engagement to four weeks. However, Miss Gray is booked to open her next season at Niblo's in August, and will remain there two weeks. A. Z. Chipman has finished two acts of his play for Miss Gray.

STAGE STORIES.

VI.

FROM CAPE ANN TO CALIFORNIA.

I feel like writing a story, and I approve of carrying out one's own desires and gratifying one's own whims as far as practicable without detriment to others. And now that I have begun I will go on in my own way, not hampered by methods.

How much of my story is fact and how much is fiction I am not called upon to say. This much, however, I can vouch for: I left the rocky barriers of the Atlantic coast to join a dramatic company, and through the Golden Gate to enter what to me was a new world.

A young niece of mine accompanied me. She did not belong to the profession. Like many other romantic girls, she had a "passion for the drama"—in other words, she was stage-struck. I decided to take her with me, partly as a sanitary measure, but chiefly as a diversion to myself. I judged very naturally that the illusion of theatrical life would be dispelled when she became familiar with the heroes and heroines her imagination had invested with superhuman attributes, and I was well pleased with the result. My niece's name—does anyone care to know? Gertrude Gay. One of our company, possibly from the same motive which actuated me, took a friend along with him. The name of the young man was Ernest Entwistle. Before the end of one day's journey it was plain to see that the two young people took to each other. I was rather pleased than otherwise at the discovery. If in twenty-four hours the mutual attraction was unmistakable, what might we not hope for from six day and nights of travel? I gave myself no uneasiness in the matter. If thus and so were to happen, well and good. If otherwise, equally well and good. Given such an opportunity to fall in love with each other, if such should not be the result it might be safely inferred that such was not their destiny. I found solid gratification in watching the progress of their acquaintance. They were consummate actors in their way; no two lovers on the stage could have performed their separate roles better.

They never agreed on any subject. Each assumed an air of perfect indifference, while at the same time each was striving to captivate the other.

I had often heard Gertrude accused of being coquettish and frivolous, and I confess that as I watched her methods of alternately drawing the young man into a pleasant intimacy, and suddenly repulsing his advances, I felt it to be a matter of duty to hint delicately that she might go too far. She hushed me up with a few pertinent remarks.

"I flirt, dear Aunt Wavertree," she said, "from principle, from a conviction of right with just enough of expediency to suit the manners and maxims of the day and generation, and no power on earth can make me alter my course in the slightest degree. Please sit down." I did as I was bid, and she took a seat beside me.

"Dear aunt," she continued, "I suppose you think me a child."

"Oh, no; I——"

"Or an idiot," she added, without observing my discomfiture.

"Oh, my dear girl," I said, apologetically, "you——"

"No explanation is necessary," she continued. "I know you don't mean to be unjust to me."

I pressed her little hand tenderly and began again to exonerate myself, when again she interrupted me. "Aunt Wavertree, it is essential that we understand each other."

"Indeed it is dear, but—"

"No matter now," she continued. "It's all right. As I said before, I am not a child or an idiot, but he—the egotistical, conceited pup——"

"Oh, Gertrude!" I exclaimed.

"I did not mean to say that; but I may as well finish the word. Puppy doesn't sound so bad as pup. He evidently thinks I am either a child or an idiot, or both."

"Why, my precious child, he——"

"You needn't try to undeceive me; but I intend to be even with him. I can see through him. He has been flattered by young girls, and old ones too, as to that." Here she looked at me steadily without winking.

"Bless your heart, I——"

"Didn't mean to be personal, of course," she said, laughing. "I know you like him, and so do I, after a fashion; but he is so self-satisfied it makes me mad. He fancies he is a fascinating fellow; and so he is. Well. I don't know; there's a something about his manner that vexes me. He writes verses, talks about books that I have never read, revels in classic music which I know nothing about, turns up his nose at everything American, rants about European cities, scenery, architecture, old ruins, the Alps, Mount this, that and the other, and all the while apparently indifferent, though in the vicinity of regions so vast, scenery so grand, it almost strikes me dumb with rapture. He doesn't see it, but keeps on with his everlasting rigmarole about 'the other side.' Only last evening, when we were passing through Echo Cañon, and I was so rapt in wonder and admiration I couldn't speak, he turned and looked at me and said: 'Oh! Miss Gertrude, don't you wish you could go to Switzerland and see Mont Blanc!' 'No,' I said, 'I don't want to go to Switzerland, and as to Mont Blanc, it is a pity you didn't stay there.' He only laughed, and then I laughed. After that everything began to look commonplace. My enthusiasm had all died out. I could have gone off into a corner and cried.

"'Suppose we keep a diary,' he said, after a while.

"'Suppose we do,' I answered.

"'We will get your aunt to read aloud to us from day to day what we write,' he continued. 'Very well,' I said. Now, dear Aunt Wavertree, suppose you begin. Mine is written for one day, and so I suppose is his."

"Where is he?" I asked.

"Oh, in the smoking-room, no doubt. No, there he comes with that everlasting leather satchel slung over his shoulders. Heaven only knows what he finds to put in it. Ah, Mr. Entwistle!" she exclaimed, with a bewitching smile, and advancing to meet him. "You are just in time. My aunt is waiting for your literary contribution."

"Here it is," he said, unstrapping the leather bag and taking out a sheet of foolscap. He handed it to me. Gertrude and Earnest sat side by side, and I opposite the two, while I read the following lines:

Far off—far off in distance vague and vast—
The earth and sky have met in fond caress
Commingling as the future and the past—
Blend in some hour supreme of happiness.

Thus seemeth it to us whose veiled eyes
See not beyond the dim encircling wall
Which between soul and sense in shadow lies
Till love's sweet mystery illumines all.

Something above earth's daily needs to live for
To keep alive within hope's sacred fire,
Something to strive for—aye, perchance to die for—
In rapturous pangs of unfulfilled desire.

Is this the sum of life, a vain endeavor—
Some undefined, some far-off goal to gain—
Luring us onward—yet receding ever?
Ah! is life worth the cost of so much pain!

Far off—far off the vanishing outline lies,
More vague—more vast—the fading twilight gleams;
My spirit hovering between earth and skies,
Has lost its way in the dim world of dreams.

But if a well-known voice should speak to me—
A living hand one moment rest in mine—
No far-off world so heavenly could be,
No dreams so sweet, no rapture so divine."

Silence followed my reading of the poem, broken at last by a languid inquiry from Gertrude: "Did you make them up? The rhymes I mean."

Ernest nodded. I frowned upon her; I couldn't help it.

"Very pretty, very," she added, "*considering.*"

"Considering what?" asked Ernest.

"That you didn't find your inspiration on *the other side.*"

Ernest laughed good-naturedly. I wondered that he could keep his temper. "Now let us have yours," I said, rather crustily, as I held out my hand. She placed the MS. in it. I unfolded the sheet and read the following

INCIDENTS OF TRAVEL.

Alcali desert—left station—en passant—wagon and two horses—one small house—three trees—miles and miles of sand and sage-brush—small station—twenty-nine men and one woman—haystack—patch of burnt grass—tin can—one dog—two boys—lots of pigs—man whipping cow—cow won't go—nothing—nobody—windmill—little red barn—one hen—getting dark—sleepy—hic jacet—Gertrude Gay.

"How poetical!" exclaimed Ernest. "I always told you the poetic instinct was rife within you. This proves it. Why do you laugh, Mrs. Wavertree?"

"To conceal my feelings," I replied. Gertrude walked away and Ernest followed. I looked after them, not knowing whether to be vexed or amused.

Another day—the two still carrying on what seemed to be a never-ending dispute. Late in the afternoon they both came to my stateroom, each with a folded paper. "Shut your eyes, Mrs. Wavertree, and choose," said Ernest.

I did as I was bidden to do, and Gertrude's MS. came first to hand. They both sat down *vis-a-vis* to me, and I read aloud the following:

Midway between the bold sierra steep
And the deep vale below,
I watch the white-winged clouds, with upward sweep,
Glide up the peaks of snow.
Far off—far off, till in the twilight gray
Their vanishing outline softly melts away.

Anon the star-crowned night with stealthy pace
Steals down the mountain steep,
And woods and waters in her close embrace
Enfolded, sink to sleep;
While moaning winds in cadence soft and low,
Like far off tides of ocean, ebb and flow.

With tireless step if I could reach at last
Yon summit, cold and drear,
And change for regions desolate and vast
The Paradise so near,
My heart would still repeat the sad refrain,
Life is not worth the cost of so much pain.

Something to live for—not with vain upreaching;
Something to strive for, tangible and clear,
To answer back love's eloquent beseeching
It may be tear for tear.
Something to die for! let what will betide,
I care not yet to try *the other side.*

Come back, my wayward thoughts, come back again
To your deserted nest.
Let your sweet presence fill the void of pain
Within my yearning breast.
I covet not a rapture, yet to be
The living present is enough for me.

I could see that Gertrude was very nervous while I was reading the MS. But she recovered her self-possession at the close and assumed an air of stolid indifference.

"You will not think me rude," said Ernest, looking intently at her, "if I repeat the question you asked me yesterday. Did you make up those rhymes without help?"

"They are but a humble imitation of yours," she replied.

"Thank you. How you flatter me!" he exclaimed. "I am at a loss for words to express my sense of your appreciation."

"Oh, never mind," she said, interrupting him. "Don't tax your brains. It may come to you—the words I mean, not the sense. I can wait. Possibly I may be able to interpret your silence even better than your words. Aunt Wavertree." and she laid her hand on my shoulder, "you forget your task is not yet ended." Ernest put his MS. in my hand.

HAPPENINGS OVER THE SIERRAS.

Ascending grade—move slowly—three engines—puff, puff, puff—turn sharp corners—wind blows—turn another angle—take my book and begin to read—snowshed—daylight dawns—begin to read again—snowshed—another ray of light—take out my pencil to sketch—snowshed—engine groans—no wonder—put my pencil in my pocket—streak of light—begin to feel cheerful—snowshed—ask the conductor how many more are to come—"Long one yet," he replies—"How long?" I ask—"Twenty odd miles!" he replies—lay my head back and prepare to take a nap—neighbor exclaims "It's coming!"—"What's coming?" I ask—"Doomsday," he answers—shudder at the prospect—take out my watch—can't see the time—snowshed continued—put my watch back in my pocket—next neighbor very restless—ask him gently what ails him—"Tired of the d—— snowsheds," he replies—horrified at his ungentlemanly language—lady behind me laughs—snowshed continued—take a short nap—wake up—snowshed continued—"Aren't we most through?" I ask—next neighbor replies "How the d—l do I know?"—lady laughs again—cold shudder creeps over me—mutter between my teeth—"Why not speak out?" asks my next neighbor—"What shall I say?" I ask—"What comes first to your tongue," he replies—"Follow my example; you may find some satisfaction in it."—"Did you?" I asked—"Of course I did; try it"—"There's a lady near; it might shock her"—"Try it," he repeated—"I will if this lasts much longer"—"She won't know who it is," he says—"What was the word?" I ask—Ah! there's daylight—Thank heaven I didn't speak out—Turns around—"Why, my dear young lady, I didn't know it was you." I said.—(Lady laughed.)—"Wasn't it a funny experience," she asked.—"Very funny," I added, and sat down beside her, quarrelled till midnight and then retired."

"Is that the end?" asked Gertrude; "how sad."

"Dear Mrs. Wavertree, how tired you look!" said Ernest tenderly, to which I replied that I was somewhat fatigued, and if they would leave me alone a while I would take a short nap. They departed to sit on the platform and chat.

As to what was said and done there, if any one asks how I know, I will answer by relating an experience of my young days.

I had been reading aloud to my mother the story of Elijah and the saucy little children who ran after him, calling aloud, "Go up, thou baldhead." I doubt if any child of the present day is familiar with the story. Well, let them hear the climax from me—how the bears came out of the wood and devoured the impudent little things. I inquired of my mother how the bears knew what the children said. "My dear," she replied, in a solemn and impressive manner, which carried conviction straight to my mind—"my child, bears know everything." I hope my readers, if any should care to ask the question how I know in what way my young friends amused themselves on the platform, will believe my assertion that story-tellers as well as bears know everything.

Long after sunset they remained there together, she on a camp-chair, he on the step at her feet. There was light enough to make the darkness visible, but it was a light brighter than that of moon or stars—it was an emanation of their own joy. A spell of silence seemed to rest upon them for a long time, broken at length by a low ripple of laughter.

"What amuses you?" asked Ernest, to which she replied, "I was thinking of the snow-sheds. Why didn't you speak that word?"

"What word?" asked Ernest, mischievously.

"You know what I mean," she replied.

"Why should I? Please tell me what word you mean."

"Why, the one your neighbor uttered so forcibly."

"Did you hear it?"

"I did, indeed."

"And you laughed?"

"How could I help it?" and she laughed again.

Ernest sighed. "I'm tired of this game," he said.

"What game?" she asked, and she looked into his face. Their eyes met.

"I'm tired of it," he repeated.

"So am I," she added.

"Then let us be serious and in earnest," he said. "I love you, and you must know it—you must have known it all along. I loved you from the first moment of meeting. Tell me, didn't you know it?"

Gertrude shook her head.

"Have you not even suspected it?"

She shook her head again.

"How could you help knowing it?" he asked.

"How could I imagine for a moment that you could fall in love with one whom you did not meet on *the other side*?"

"Don't vex me now, Gertrude," he said, and he left his seat on the step and stood beside her.

"How dark it is!" she exclaimed. "Just look down that fathomless gulf. What if I should fall down there. Would you go after me?"

"Indeed I would," he replied. "By the way, what was that verse in your poem about Paradise, and the 'living prosent' being enough for you. What did you mean?"

"Probably about the same that you meant by the 'well-known voice' and 'loving hands' and 'the rapture,'" she replied. "A poetic flight, that's all."

"But mine was not a poetic flight—it was real. Let me repeat it to you."

"Oh, do so," she replied.

"I can't," he said sadly, and turned away. "You are not in earnest, and I am."

"I am in earnest," she said, and her eyes filled with tears. She put her hand within his and murmured softly:

"We understand each other, don't we?" she asked, after a pause.

He drew her closer toward him.

"And our foolish role is played out, isn't it?" she asked.

"I hope so," he replied, fervently. "Won't you repeat that last verse of your poem just once?"

"I am afraid I have forgotten it," she answered.

"Then, let me," he said. "I remember every word." And with a voice low and full of feeling he repeated the following stanza:

Come back my wayward thoughts
Come back again
To your deserted nest.
Let your sweet presence fill the voiding pain
Within my yearning breast.

"Can you say that now, darling?" he asked.

"I can, from my inmost heart," she replied.

Just at that moment I appeared in bodily presence. "We shall be rounding Cape Horn in a few minutes," I said. "I suppose you are getting impatient."

"I didn't know we were near the Cape," said Gertrude.

"And see how high up the moon is," I continued. "How fortunate!"

"I didn't know there was a moon," said Ernest.

"Why, what is the matter with you both?" I asked. "Have you lost your wits? Not know there was a moon! Look up there—to your left—over your left shoulders, both of you—for good luck, you know."

They both turned and both looked in the direction I bade them.

"Something must have happened since you left me," I said, significantly.

"Yes, aunt, something has happened. Ernest and I understand each other now, don't we, Ernest?"

"We do, and you understand both of us, don't you, dear Mrs. Wavertree?"

"I do," I replied, and making an excuse to go back to my stateroom for my shawl, I sat down alone, alone. They understood each other! I sighed. Oh, what joy! Then thronged through my mind the memories of the past—bitter, bitter. Oh, could it have been! Years ago had we but understood each other—my loved, my lost one, parted forever—and why? Because, alas! we did not understand each other. I hastily brushed away the moisture that had gathered in my eyes. I heard them call me. I threw on my shawl and joined them on the platform. It was long past midnight. The moon had set behind the mountains. When morning dawned the whole earth was clad as for a festival. We neared Tucramento. In a few hours we should be at our journey's end.

And at this point it might be better to end my story; yet I love to recall that last day of the journey. I thank Heaven that I have not outlived my sympathy with the young and the happy. That I can forget in the glorified atmosphere of their joy the shadows that hung over my path. That ever in my moments of bitterest regret I can rejoice when the o who love can understand each other. Whatever may betide in the uncertain future, I know that my happy lovers will always look back to the day when they entered through the Golden Gate a Paradise which their "poetic flights" had never reached before.

S. J.

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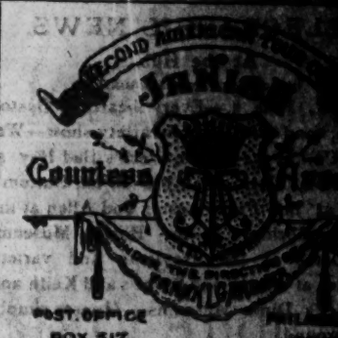

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At the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, June 3.—Every theatre in Boston is open, and with a semi-variety show—We, Us & Co. at the Globe, Peck's Bad Boy at the Boston, Dreams at the Bijou, Bottom's Dream at the Park, Lester and Allen at the Howard, Corinne at the Boston Museum, Alice Oates at the Boylston and variety specialties at Austin and Stone's and Keith and Batcheller's Dime Museums. Houses simply fair all around.

George R. Parker, of the Boston Museum company, has signed with the Siberia company to take the part played last season by Atkins Lawrence. He cannot fail to please.

Rival Wild Wests.

[SPECIAL TO THE MIRROR.]

ELMIRA, N. Y., June 3.—McCafferty's Wild West will show at Driving Park on Saturday. Buffalo Bill is billed for the same place, June 17. There is a lively competition between the two for bill-boards, dead-walls and show-windows. J. O. Jennings, of the former, and E. A. Wolcott, of the latter, have both been here the past week doing good work for their respective shows.

Summer Opera.

[SPECIAL TO THE MIRROR.]

PITTSBURG, June 3.—The new Summer Theatre at Exposition Park was opened on Monday evening under very auspicious circumstances. There was a large audience present, and the Wilbur Opera company, which was the opening attraction, sang Girofle-Girofla in a very effective manner. Strangers in the city who were present at the opening performance pronounce our Summer Theatre the finest resort of the kind in the country.

Joseph H. Keane, at the Opera House, and Jennie Calef, at Harris' Museum, opened to large business. The Academy and Library Hall are closed.

George Lerch, who has been the leader of the Opera House orchestra for the last nine years, died Saturday last.

A Daly Triumph in Chicago.

[SPECIAL TO THE MIRROR]

CHICAGO, June 3.—Augustin Daly's company presented Love on Crutches at Hooley's Theatre on Monday night to a full house. The company had an enthusiastic welcome, and the comedy was received with great favor. Mr. Daly and his entire company were called before the curtain, and afterward the manager, in response to continued applause, appeared alone and made a brief speech of thanks.

At the Grand Wallack's company appeared in La Belle Russe to a fair house. Prince Methusalem was presented by McCaull's Opera company at the Columbia to a large house. Pop, at the Standard; Wife's Honor, at the Academy; Heege's Bad Boy, at the People's; Burr Oaks, at the Olympic—all doing excellent business.

Fedora on the Coast.

[SPECIAL TO THE MIRROR.]

SAN FRANCISCO, June 3.—Fanny Davenport had a brilliant and enthusiastic reception at the Baldwin Theatre on Monday night. Fedora bids fair to be the greatest dramatic success of the season. Standing-room was all gone when the curtain rose. The engagement will last three weeks.

Another Opera House Doomed.

[SPECIAL TO THE MIRROR.]

DETROIT, June 3.—The Silver King, under the management of Mack and Hume, with an excellent cast, opened Monday night at White's Theatre, to a crowded house, standing-room being at a premium.

It is now definitely settled by the United States Government that the site upon which Whitney's Grand Opera House stands will be bought for a new post-office. It certainly looks very dubious for the future of Detroit's Opera Houses just now.

Charlotte Behrens is here with her husband, E. E. Hume.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

LYNN, Mass., June 3.—Dr. Sawtelle's St. Bernard Galaxy opened to a good-sized audience at Music Hall Monday night. A very interesting and novel attraction. Panic prices.

ALBANY, N. Y., June 3.—The Galley Slave is at the Museum, and Muldoon's Picnic is holding forth at the Leland. Both have played to good business thus far, and honors are easy.

PROVIDENCE, R. I., June 3.—Boston Theatre Silver King company opened at the Sans Souci Garden Monday evening for the week before quite a large audience. The Theatre Comique, as usual, opened to good houses matinee and evening.

FALL RIVER, Mass., June 3.—Floy Crowell Dramatic company began a week's engagement at the Academy of Music Monday night to a good-sized audience. Queen's Evidence was given, and the company proved to be far better than the price of admission—ten, twenty and thirty cents.

MONTREAL, June 3.—The Cyril Searle Comedy company opened Monday night at the Academy in Twice Wooed; or, The Wall Street Guardian. Eleanor Carey is the star of the company. The Carleton Opera company began the second and last week of its engagement at the Crystal. The Drum-Major's Daughter was sung in splendid style. A good audience attended Hoop of Gold, at the Royal, to large and appreciative audience. Banker's Daughter at Lyell's Opera House.

COLUMBUS, O., June 3.—At the Globe, Hidden Hand opened to a crowded house. Camille D'Elmar as Capitola and R. F. Baker as Wool carried off the honors. Bartholomew's Equine Paradox had a big house. Second visit within a month.

The Actors' Fund.

At twelve o'clock on Tuesday the Trustees of the Actors' Fund held a special meeting in their room at the offices on Union Square. Some unfinished business was attended to and then, on motion of Mr. Palmer, a nominating committee, composed of President Miner and Messrs, Colville and Poole, was appointed to arrange a ticket to be voted upon at the fourth annual meeting of the Association to be held later in the afternoon. This committee went into private session, while the Trustees withdrew to reassemble at two o'clock, when the Association convened at the Union Square Theatre. The Square was unusually crowded previous to this hour. Assistant Secretary Baker had enrolled quite a number of new members before the honr named from people who had previously taken very little interest in the Fund. It was certainly a wise move on the part of the Trustees to hold an open meeting, as it induced many who were not members to enter and watch with interest the proceedings. The stage of the little theatre was carpeted, chairs being ranged around, and tables were placed near the footlights for the use of the officers and the representatives of the press. In anticipation of opposition being offered to the election of popular officers, some enthusiasts were canvassing for votes prior to the meeting; but the even tenor of the proceedings was not marred by a single dissension. Every facility for examining the condition of the Fund affairs was afforded, and the reading of the reports was received with applause. Among the many present were noticed Fanny Denham Rouse, Marion Clifton, Louisa Eldridge, Eva M. Post, Gertrude Elliott, Louisa Thropp, Ben Maginley, John Germon, A. R. Cazauran, E. L. Tilton, T. J. Herndon, James Dunne, J. Leon Vincent, Louis Aldrich, J. H. Fitzpatrick, Howard P. Taylor, Luke Martin, Louis Atkins, Thomas Morris, Robert Fraser, Charles Foster, J. L. Carhart, George W. Farren, Joseph Wilks, Dr. William Taylor, Herbert Ayling, Charles Frew, J. R. Rosenquest, D. P. Steele, Thomas McCabe, John Rae, J. J. Ruddy, W. S. Moore, Charles Welch, F. J. T. Maguire, Sydney Rosenfeld, Frank Small, J. Duke Murray, Fred Lotto, Russell Bassett, Thaddeus Shine, John C. Walsh, Murray Pike, John Sutherland, Charles Gouge, Edwin Nalod, Lysander Thompson, Harry Brown, Fred Runnells, George Wilton, Fred Lennox, Walton Lennox, Harry Watkins, Fred Devoise, Walter Strickland, Henry Joel, Maurice Pike, Norman Campbell, Harry Lacy, Charles Plunkett, Ralph Delmore, Ritchie Holbrook, Randolph Murray, W. F. Falk, James Ryan, Charles Watkins, Frank Goodwin, W. O. Wheeler, and the officers of the Fund, Messrs. A. M. Palmer, Harry Miner, Colonel W. E. Sinn, John F. Poole, Samuel Colville, J. W. Collier, Harrison Grey Fiske and Ben Baker. Advancing to the front of the stage Mr. Colville said: "Ladies and gentlemen, before the proceedings commence I ask all who are members of the Fund to step upon the stage—mind, only those who are enrolled." There was a movement to the stage by the members present.

In opening the meeting President Harry Miner addressed the members of the Fund Association as follows:

LADIES AND GENTLEMEN:—The time has arrived when your officers and trustees are expected to give an account of the stewardship with which you entrusted them a year ago, and it is my privilege and pleasure, as your President, to report that the Actors' Fund is no longer an experiment, but through the efforts of the public, the press and the profession, is now an acknowledged success. I do not mean to say that much more cannot be accomplished both by and for the Fund, but I do mean to say that already the Fund has demonstrated its usefulness in the relief it has afforded, and has shown that if it received the united support of the profession, without regard to locality, it could liberally respond to every application for assistance no matter from what quarter the prayer might come. Let me review and compare the operations of the Fund during the past two years: The entire receipts of the Fund for the year ending June, 1884, were $6,374.56, included in which sum were the amount of dues of 344 members. The amount expended for relief during the year exceeded the receipts by $3,757 49. The receipts of the Fund for the past year were $13,933.19 or an increase over the preceeding year of $6,111.63, and in the receipts are included the annual dues of 600 members, showing a great increase in that regard. The Treasurer's report will show that as against a cash balance in the treasury last year of $5,691 57, there is this year $9,800.00 or an increase of $3,108.43. So that it can be truthfully claimed that the Fund is prospering. As to the good accomplished by the Fund I refer you to the report of the Secretary. During the year just past 191 professionals have been relieved, an increase of thirty over the preceding year, and burials have been provided for forty-nine deceased professionals, at a total expense of $6,594. When it is considered that during the three years of its existence the Fund has disbursed for relief and funerals the sum of $30,409.73, an amount in excess of its total investments, and has to-day remaining an available capital of $43,429 94 it would seem as though nothing further was required to demonstrate the utility of the Fund and the care with which it has been managed. There appears to be in some quarters a misunderstanding as to the scope of the relief to be afforded by the Fund. It must be remembered that the Fund does not undertake to provide for any other cases of distress among professionals except such as arise through sickness or death, and all complaints against the management of the Fund because of refusal to pay railroad fares or provide support for members of travelling companies who have been deserted by their managers at localities remote from the place of engagement, are founded upon the misapprehension that such class of relief was intended among the objects of the Fund. During the past year it has been suggested that perhaps it would be better instead of one Fund to have several local organizations at the principal theatrical points throughout the country. This, in my judgment, would be a grievous mistake. While the effect would be undoubtedly to diminish the revenue of the Fund, there would still remain the same responsibility on our part to care for the profession without regard to the action of the local body. For instance, during the past year the revenues of the Fund in the shape of benefits were derived entirely from the cities of New York, Philadelphia Chicogo, Boston, Brooklyn and Baltimore, yet relief has been afforded at various points in California, Michigan Missouri, Colorado, Louisiana, Delaware and Ind'ana from which no contributions to the Fund were received. Now, by far a better plan would be to have the profession understand that by united effort throughout the country this Fund can have its usefulness increased, and that if every place of amusement and every travelling company gave some one matinee's receipts during the year as a contribution to the Fund, that then its revenues would admit of the expenses necessary to the perfection of the system upon which it is now administered. Certainly every member of the profession can and ought to pay the annual dues, fixed as they are at the low figure of $2; and a great help toward securing this would be gained if the managers of companies would apply to the Secretary of the Fund for a membership book and then request the ladies and gentlemen under their management to associate themselves in the ranks of the Fund. Of the cases where relief is afforded but little is ever heard or seen by the outside world. True charity does not parade itself, seeking either publicity or commendation for its reward. The results which flow from its work, the good it quietly accomplishes, and the gratitude of those whom it relieves are the only returns it can look for. Not so with any complaint, no matter how unreasonable. That always finds a ready ear to listen and a willing tongue to magnify; but the consciousness of the honest and faithful discharge of duty will prove a sufficient support against the annoyance and vexations with which every good work is attacked. It is a satisfaction to all of us that we meet today in the full assurance that we have at our command a Fund strong enough to provide for our sick and bury such of the profession as may die needing our care. This is an advance for which we should be grateful to the good men through whom this Fund was established. To preserve it should be our greatest care, and in making way for my successor I take this opportunity to return my sincere thanks to the officers associated with me, from whom I have always received a most loyal support, as well as to the public, the press and the profession, by whom every effort made in behalf of the Fund has been most nobly seconded.

The address was received with great applause, Mr. Miner frequently having to halt in his remarks until the vociferous hand-clapping was over at points where he alluded to the prosperous condition of the Fund and the good work done by it.

Harrison Grey Fiske, Secretary of the Fund, next read his annual report, from June 3, 1884, to June 2, 1885, which was as follows:

Total disbursements, per requisition		$10,617 02
Paid for relief	$4,967 65	
" funerals	2,258 00	
" salaries	1,356 00	
" physicians' expenses	375 15	
" medicines	126 37	
" incidentals, visiting sick, telegrams, office expenses, baggage, etc., for benefits	200 13	
Paid for advertising, stationery and printing	188 14	
Paid for cleaning, painting and papering rooms and office furniture	549 46	
Paid for postage-stamps and postal-cards	65 00	
Paid for rent of rooms from Jan. 1, 1885	416 65	
Paid for safe in office destroyed by fire	75 00	
Paid for expenses to Albany and Philadelphia	30 47	
Total		$10,617 02

RECEIVED BY SECRETARY.

Membership dues	$1,092 00	
Contributions returned	157 20	
	HARRISON GREY FISKE, Secretary.	

Attest:
B. A. BAKER, Assistant Secretary.

The report was unanimously adopted, and at the conclusion of the readicg Samuel Colville proceeded to give his annual statement as Treasurer from June 3, 1884, to June 1, 1885.

To balance cash on hand June 3, 1884		$5,691 57
Also $27,000 in U. S. Government 4 per cent. registered bonds, in name of Actors' Fund of America, now in Samuel Colville's private safe in Central Safe Deposit Company, 71 and 73 West Twenty-third street, New York City.		
To one year's interest on $27,000 bonds		1,080 00
To contributions returned		157 20
To 546 members at $2		1,092 00
To benefits and donations:		
New York (Academy)	$3,670 88	
Baltimore	518 20	
Brooklyn	706 00	
Chicago	1,565 46	
New York (Daly's)	563 25	
Boston	2,433 00	
Philadelphia	2,329 40	
		11,786 19
		$19,806 96
To balance		9,189 94
By disbursements, per weekly requisitions and vouchers		10,617 02
By balance cash on hand in Bank of the Metropolis, New York City		9,189 94
		$19,806 96

Audited and found correct, June 2, 1885.
M. H. MALLORY.
JOHN F. POOLE.

Other reports were then handed in. They showed that the location of the persons relieved during the year ending June 2, was as follows: New York City, 151; Philadelphia, 4; Boston, 15; Brooklyn, 18; Baltimore, 6; Chicago, 9; Jersey City, 4; California, 4; Kentucky, 2; Detroit, 1; St. Louis, 1; Cincinnati, 2; Colorado, 3; Albany, N. Y., 1; New Orleans, 5; Delaware, 2; Indianapolis, 1; Erie, Pa., 1; Bloomington, Ill., 2; Buffalo, N. Y., 2; total, 234.

The funerals for the year were 47, distributed among the following cities: New York, 26; Brooklyn, 6; Jersey City, 2; Philadelphia, 3; Baltimore, 1; Louisville, 1; Boston, 4; Chicago, 2; Cincinnati, 1; Erie, Pa., 1.

Among the persons relieved during the year, the total number amounting to 194, were 49 actors, 39 actresses, 33 members of the variety profession, 11 people belonging to the opera, 3 managers, 2 circus people, 5 agents, 4 scenic artists, 4 minstrels and 2 dancers. The rest were mainly property people, gasmen, musicians, ushers, cleaners and machinists. The reports also show that the Actors' Fund has now 5 members in St. Vincent's Hospital in this city, 1 in the hospital at Boston and 1 in the hospital at San Francisco.

At the conclusion of the reading of the different reports from the officers of the Fund, President Miner inquired whether any of the members of the Executive Committee or of the Board of Trustees desired to make any remarks. There being no response, he stated that the annual election of officers was then in order and called Colonel Sinn to the chair, while he offered in nomination the following list of officers for the ensuing year: For President, A. M. Palmer; First Vice-President, W. E. Sinn; Second Vice-President, John F. Poole; Treasurer, Samuel Colville; Secretary, Harrison Grey Fiske; Board of Trustees, A. M. Palmer, Harry Miner, Arthur Wallack, William Henderson, W. E. Sinn, Samuel Colville, John F. Poole, M. H. Mallory, J. W. Collier, Edward Aronson, Antonio Pastor, Edwin Knowles, J. M. Hill, of Chicago, Eugene Tompkins, of Boston, Mr. Fleishman, of Philadelphia, Samuel Fort, of Baltimore, and John P. Smith.

All of the names as they were called were received with marks of approbation, that of Mr. Palmer, in connection with the office of President, especially so. Seeing the remarkable favor with which the announcement of the ticket met, President Miner stated that he believed it would pass, and on motion of one of the members the entire ticket was elected unanimously.

The loud applause was renewed when Mr. A. M. Palmer advanced, and taking his seat as President, made the following address:

"I am sure, ladies and gentlemen, that I am not only grateful to the members whose vote has placed me in this honorable office, but that I am also thankful to those of our friends who are seated in the orchestra and who are presumably not members. The work of the Actors' Fund, as you have heard from Mr. Miner, your retiring President, whom I must compliment on having brought this Fund to the most prosperous condition it has been in since its first year [applause], is no longer an experiment. It is here to live and will, I hope and trust, go on with the good work long after we have passed away. There are things that are contemplated during the coming year, of which I cannot speak now, that will add very materially to the prosperous condition of the Fund—plans that have been entertained since the beginning, that will not only be of benefit to the sick and tend to the proper interment of the dead, but that will look to the relief, the comfort, the education and the progress of the living actor."

Mr. Palmer's eloquent words were earnestly listened to, and at their conclusion he was loudly applauded. Mr. Fiske then moved that a vote of thanks be tendered ex-President Miner for the faithful performance of his arduous duties, which was adopted, and the meeting then adjourned.

FUND NOTES.

A letter of thanks has been sent to Richard K. Fox for a generous contribuion of stationery and the kindly interest he has taken in the Fund.

The sum of $118 was paid out in relief to deserving cases during the week ended May 30. Funerals: Frank Fraser, Syracuse, $50; Maude Stewart, New York City, $45. Total expenditures, $213.

New members, with dues paid for '85–'86: David Bidwell, R. R. Shackelford, R. S. McBride, F. Mauberret, A. Roig, J. Kettridge, M. Clogner, John Finn, H. Boude, E. M. Holland, Dollie Pike, J. Garlick, Paul Mauberret, G. Brochat, John Charlton, John Eckert, August Bohnne, B. Moses, August Haase, G. Sontag, N. Vandergucht, H. Bothe, H. Priore, R. Groth, G. Staps. Mr. Bidwell gave his check for $48 for these twenty-four members, having made the canvass among his employes in New Orleans and collected the dues. Nearly all of them are musicians in his employ. The exceptions are well-known names and will be easily noted. Further accessions received by Mr. Baker at the Fund rooms are: James McCurdy, Will J. Duffy, Thomas J. Jackson, E. L. Tilton, Zeke Chamberlin, James F. Ryan, Neil Gray, G. C. Aschbach, E. P. Newland, David Keyes, Emily Boswell, Little Gertie Boswell, Robert Fraser, Thaddeus Shine, Alice Newton, Alice Lefevre, Michael Shine, Thomas McCabe, Franklin Howard, Edwin F. Nagle, Fred. Lubin, Walter Fessler, Alfred Joel, John C. Walsh, Louis Aldrich, Max Fehrmann, John E. and Emma Ince, Benj. Maginley and Harry Watkins. A. M. Palmer sent in the following names to be enrolled: Valentine E. Kennedy, John L. McKeever, Walden Ramsey, Herbert Kelcey, Thomas Whiffen, Fred. Ross, Harry Pitt, Frederic Robinson, Chester H. Whiting, W. J. Lemoyne, Mathilde Madison, Jessie Millward, Lena Langdon, Clare Reginald, Hugh Matthews, George Henry, Lawrence McGivney and W. H. Bishop.

Quite a long list and containing some distinguished names. The membership steadily increases, but there has been no such flattering addition as during the last two or three weeks.

The dearth of engagements and the bad season generally has induced many competent actors to attempt dramatic authorship.

Mr. Miner's New Theatre.

"When my new theatre in 125th street, between Lexington and Fourth avenues, is completed," said Manager Harry Miner to a MIRROR representative yesterday, "I think it will have cost me in the neighborhood of $200,000. That is, including the price of the land. At present the site of the theatre is covered with a tenement-house. I expect that all the tenants will soon have moved out, and then the work of tearing down the old and putting up the new will commence. I hardly think that the building of the theatre will take over four or five months. It is to be devoted to the drama, and will, I have every reason to believe, compare most favorably in the matter of beauty, as well as convenience and safety to the audiences, with any edifice in the country."

"Will any new features be introduced?"

"Oh, yes. It is to be the only theatre in the country to be built without posts or any obstruction of any kind to the line of vision. The plan on which it is to be erected is the same which governs suspension bridges—the greater the weight the greater the safety. I don't know that I could explain to you the practical working of the idea, but any stage machinist or practical builder could. Besides that improvement there will be foyers all over the house. That is, not alone back of the orchestra, but also in the balcony and the gallery, and the small boy will have as good a chance to go strolling about and chatting to his friends between the acts as the swells down in the more expensive part of the house. The front of the theatre is to be of Ohio freestone and Philadelphia pressed brick, and will be made as handsome and solid looking as is possible. There will be eight boxes, and the interior of the theatre will be as elegantly furnished and as handsomely decorated as any in the city."

Mme. Janish is in Paris. She writes her manager, Frank Gardner, that Victorien Sardou is not in good health. Five years of hard work has told upon him. She has added her persuasions to those of his physicians that the great dramatist visit America and find relief in change of scene and rest from labor.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager.
EVENING AT 11:30. SATURDAY MATINEE AT 2.
A NEW COMEDY-DRAMA,
IN FOUR ACTS,
BY MRS. J. C. VER PLANCK,
ENTITLED
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June 8—Commencement of the Summer season and production of a new farcical comedy entitled IN CHANCERY, in which JOHN T. RAYMOND will assume the leading role.

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50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Every Evening at 8. Saturday Matinee at 2.
Mortimer and Solomon's successful Military Comic Opera,
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By the
GAIETY COMIC OPERA COMPANY.
E. E. RICE.....Manager
Seats secured two weeks in advance.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
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HENRY E. DIXEY,
Supported by a cluster of artists, in a grand production of the new and origina. Spectacular Burlesque by William Gill, entitled
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Grand Chorus and Orchestra.
Prices, $1.50, $1 and 50 cents.

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Sole Proprietor and Manager, LESTER WALLACK.
Regular operatic season by the
McCAULL OPERA COMIQUE COMPANY.
John A. McCaull.....Proprietor and Manager
THE BLACK HUSSAR,
by Carl Millocker.
EVERY EVENING AT 8:30, SAT. MATINEE AT 2.

GRAND OPERA HOUSE.
Lessee and Manager - - MR. HENRY E. ABBEY
RESERVED SEATS, 50c. GALLERY, 25c.
Last week of the season.
ROSE COGHLAN
in
OUR JOAN.
Cast includes Harry Edwards, Nelson Wheatcroft, Archie Cowper, Harry Gwynette, Miss Helen Russell, &c.
Every Evening and Wednesday and Saturday Matinee.

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Unabated success of the American-English Opera Company.
Every evening during the week.
MARTHA.
MARTHA.....ALFA NORMAN
and
NANCY.....ZELDA SEGUIN
(Her first appearance since her recent illness).
Orchestra, $1.50. Balcony, $1. Second Balcony, 50c. Gallery, 25c. General Admission, 50c.

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Admission 25c.
Every Afternoon and every Evening.
Success of LE CLAIR AND RUSSELL'S Burlesque,
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Designs and estimates furnished on application.

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Which we will sell at prices that defy Competition.

20 Elegant Drop-curtains, size	12x18 to 26x30 feet.
30 Parlor scenes, size	10x15 to 18x20 feet.
25 Kitchen scenes, size	10x15 to 18x20 feet.
15 Prison scenes, size	10x15 to 18x20 feet.
20 Street scenes	10x15 to 18x20 feet.
30 Wood scenes	10x15 to 18x20 feet.
15 Garden scenes	10x15 to 18x20 feet.
10 Mountain Pass scenes	10x15 to 18x20 feet.
30 Pairs Tormentor wings	3x10 to 10x18 feet.
30 Drapery borders	3x25 to 10x40 feet.

Fifty sets of wings of suitable sizes for all above scenery. Also set cottages, houses, rocks, bridges, balustrades, etc.

Send sizes of curtain and scenery desired and we will quote prices that cannot be duplicated.

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